Guitar Player LESSONS SERIES

The Rock House Method®

ULTIMATE METAL GUITAR

POWERED BY THE ROCK HOUSE METHOD

DETHKLOK

AN INSIDE LOOK AT THE

HEAVIEST BAND EVER

AS SEEN ON TV

MOLTEN METAL LESSONS FROM

ALEXI LAIHO

RANDY RHOADS

JOHN PETRUCCI

JEFF LOOMIS

GUS G

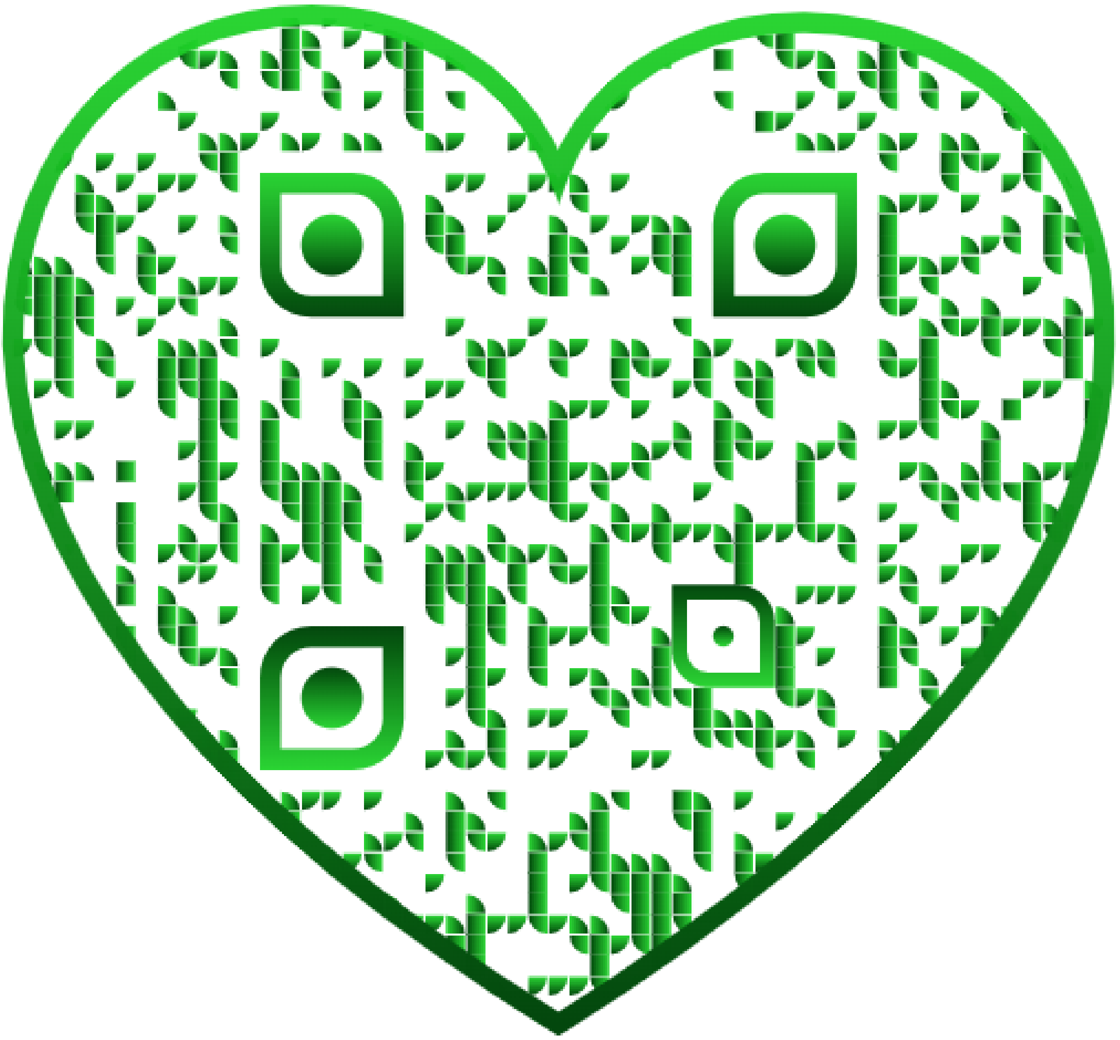
TESTAMENT

BONUS iPOD LESSON VIDEOS SEE INSIDE

$6.50 US $7.50 CAN.

A NEWBAY MEDIA PUBLICATION

NewBay Media



What are *you* missing to get that *hit?*

MEMORY TOY
Palm-sized analog delay with modulation.

MEMORY BOY
Analog delay, chorus, and vibrato with pedal control.

DELUXE MEMORY BOY
Tap tempo, too.

DELUXE MEMORY MAN
The original, classic analog/delay/vibrato.

#1 ECHO
2 secs of spotless digital delay.

STEREO MEMORY MAN WITH HAZARAI
Digital delay with all the extra good stuff.

BASS BIG MUFF PI
Bass specific Big Muff.

BASSBALLS
Twin tuned filters sweep your tone.

STEEL LEATHER
Ultimate hammer edge for bass guitar.

BASS METAPHORS
Professional toolbox for bass perfection.

BASS MICROSYNTH
Classic vintage synthesis for bass.

ENIGMA: Q BALLS
The secret code to bass expression.

BASS BLOGGER
Finesse bass overdrive with definition.

HOLY GRAIL
Miraculous spring reverb.

HOLY GRAIL PLUS
A mecca for more great reverb.

CATHEDRAL
Ultimate spatial reverb elegance.

IRON LUNG VOCODER
Express yourself.

VOICE BOX
Keep your vocals up to snuff.

V256 VOCODER
Vocal synthesis with Reflex Tune.

MUFF OVERDRIVE
Analog overdrive with a past.

LITTLE BIG MUFF PI
Little brother with original tone.

USA BIG MUFF PI
The distortion that started it all.

BIG MUFF PI WITH TONE WICKER
Tonal possibilities with legendary heritage.

DOUBLE MUFF
Dual cascading muff overdrives.

ENGLISH MUFF'N
True Brit valve drive with half-stack tone.

GERMANIUM OD
Classic '60s overdrive design.

GRAPHIC FUZZ
Shape your touch sensitive distortion.

HOLY STAIN
Multi-effect brilliance.

METAL MUFF
Complete tone shaping metal master.

MICRO METAL MUFF
Distortion with top boost. Metalized aggression.

POCKET METAL MUFF
Distortion with mid scoop. Palm-sized metal mayhem.

MICRO POG
Glitch free multi-octave perfection.

POG 2
Ultimate programmable octave power.

MICROSYNTH
Classic analog guitar synth.

HOG GUITAR SYNTHESIZER
Harmonic Octave Generator.
Every time you play it, you'll find something new.

OCTAVE MULTIPLEXER
Analog sub-octave power.

MICRO Q-TRON
Envelope filter with funky wah wah tone.

Q-TRON
Auto-wah dripping with attitude.

Q-TRON PLUS
Envelope filter with effects loop.

RIDDLE: Q BALLS
The ultimate envelope filter for guitar.

DOCTOR Q
Too funky for words.

WORM
Modulation madness.

STEREO POLYPHASE
Cascading sweeps in gorgeous stereo.

TUBE ZIPPER
Over the top tube distortion, envelope and filter control.

WIGGLER
Total 1960s vacuum tube modulations.

NANO CLONE
True analog chorus with heritage.

SMALL CLONE
Shimmering analog chorus.

STEREO CLONE THEORY
Lush chorus/vibrato with liquid elegance.

STEREO ELECTRIC MISTRESS
Sultry stereo flanging and chorus.

DELUXE ELECTRIC MISTRESS
Legendary analog flanging.

STEREO POLYCHORUS
Slithering analog modulatons.

SMALL STONE
The legendary phase shifter.

STEREO PULSAR
Tremolo on steroids.

SOUL PREACHER
Silky sustain and compression.

WHITE FINGER
Analog optical compressor.

BLACK FINGER
The classic tube compressor pedal.

22 CALIBER
22 watt power amp. Palm-sized guitar amp with attitude.

LPB-1
The original linear power booster.

LPB 2UBE
Line level tube preamp.

SIGNAL PAD
Passive attenuator.

HUM DEBUGGER
The hum eliminator that works.

SWITCH BLADE
Switch between two setups.

KNOCKOUT
Attack Equalizer. Incredible tone shaping.

12AY7 TUBE MIC PRE
Class A tube microphone preamp.

RING THING
Programmable ring modulation and pitch shifting.

SCREAMING BIRD
Add the cutting edge bite.

2880 SUPER MULTI-TRACK LOOPER
Multi-track looper with studio control.

And more...

electro-harmonix
ehx.com

TABLE OF CONTENTS

FEATURES

10 **Metalocalypse**
Go behind the scenes of the hit metal show with creator Brendon Small.

14 **Dethklok**
We get real with the most popular pretend band in the world. **Bonus!** Touring shredder Mike Keneally weighs in.

72 **Ten Questions with Herman Li**
Learn what makes the Dragonforce guitarist tick.

LESSONS

18 **John Petrucci**
Warm-ups and chops builders from the Dream Theater master.

20 **Rusty Cooley**
More shred tricks from the guru.

22 **Randy Rhoads**
A pentatonic workout from the patron saint of metal.

24 **Alexi Laiho**
Constructing a metal lead.

26 **Gus G**
Ripping it up with Phrygian major.

30 **Michael "Padge" Paget**
Harmonizing a solo in thirds.

34 **Eric Peterson**
Explore the Testament guitarist's lead concepts.

38 **Jeff Loomis**
The Nevermore shredder spins solo knowledge.

42 **Buz McGrath**
7-string shred.

46 **Rusty Cooley**
Tips and tricks from the fastest guy in metal.

48 **Exclusive Interview! Padge Paget of Bullet For My Valentine**
The burning Welshman talks about his new record.

52 **Andreas Kisser**
Get heavy and noisy with the Sepultura guitar slinger.

56 **Gary Hoey**
Melodic ideas.

60 **Dan Jacobs**
Two-handed tapping madness.

64 **Jimmy Rutkowski**
Rock House's professor of shred helps you get neo-classical.

68 **Kiko Loureiro**
Brazil's baddest delves into hybrid picking.

74 **John McCarthy**
The creator of the Rock House method shows you how to rock the house.

BONUS GEAR REVIEW

76 **Distortion Box Roundup!**
Sixteen of the heaviest sounding stompboxes tested and rated.

JUDGE US BY THE COMPANY WE KEEP...
30TH ANNIVERSARY
Jackson
THE BLOODLINE
SINCE 1980
Randy Rhoads
Ozzy Osbourne
Photo: Jay Branbury
Mark Morton
Lamb of God
Photo: Scott Uchida
Scott Ian
Anthrax
Photo: Andy Buchanan
Phil Demmel
Machine Head
Photo: Scott Uchida
©2010 JCMI. All rights reserved.
Jackson
THE BLOODLINE
www.jacksonguitars.com

EDITOR'S NOTE

I remember the day I figured out that I was a teacher. It was actually my sister (a great teacher herself) who informed me of the fact. I told her I didn't want to be a teacher and she replied, "You don't have to teach in a classroom. You don't have to give guitar lessons. But some things you just *are*, and you're a teacher." I went on to teach in classrooms and give private lessons for more than a decade, and the toughest part of taking my job at *Guitar Player* was leaving the students from my private practice. In my instructional career I always tried to impart to students the practice tips that I had learned over the years. I didn't really have any secrets. What worked for me were the same things that many of the players in this issue talk about: Start slow, play with a metronome, gradually build up speed, and play the whole song at the speed at which you can cleanly play the hardest part. Follow those rules, stick with it, and you'll master any style you choose on guitar. You will absolutely learn how to shred, comp, improvise, skank, chug, or anything else you want. Somewhere along the way I figured out that by applying those simple guidelines, anyone can learn to do anything. Want to learn how to speak Japanese? Fly a jet? Perform calculus? Start slow, be methodical, and work on the stuff that is the hardest (as opposed to just repeating what comes easy). You'll get it. I promise. Since you're holding this bunch of metal lessons, it's safe to assume that's what you want to learn. Well, have at it. You know exactly what you need to do. —*Matt Blackett*

GuitarPlayer LESSONS SERIES

ULTIMATE METAL GUITAR
POWERED BY THE ROCK HOUSE METHOD

EDITOR Matt Blackett
MANAGING EDITOR Kevin Owens
CONTRIBUTING EDITOR Jude Gold
ROCK HOUSE CONTRIBUTORS John McCarthy, Jimmy Rutkowski, Ken Steiger

ART DIRECTOR Paul Haggard
ASST. ART DIRECTOR Damien Castaneda
PRODUCTION MANAGER Beatrice Kim

GROUP PUBLISHER: Joe Perry
jperry@musicplayer.com, 770.343.9978
ADVERTISING DIRECTOR, NORTHWEST, NORTHEAST & NEW BUSINESS DEVELOPMENT: Greg Sutton
gsutton@musicplayer.com, 925.425.9967
ADVERTISING DIRECTOR, MIDWEST, MID-ATLANTIC & SOUTHEAST: Jessica Sullivan
jsullivan@musicplayer, 661.255.2719
ADVERTISING DIRECTOR, SOUTHWEST: Albert Margolis
amargolis@musicplayer.com, 949.582.2753
SPECIALTY SALES ADVERTISING, NORTH: Regggie Singh
rsingh@musicplayer.com, 650.238.0296
SPECIALTY SALES ADVERTISING, SOUTH: Will Sheng
wsheng@musicplayer.com, 650.238.0325

THE MUSIC PLAYER NETWORK
VICE PRESIDENT: John Pledger
EDITORIAL DIRECTOR: Michael Molenda
SENIOR FINANCIAL ANALYST: Bob Jenkins
PRODUCTION DEPARTMENT MANAGER: Beatrice Kim
SALES OPERATIONS DIRECTOR: Lauren Gerber
WEB DIRECTOR: Max Sidman
MOTION GRAPHICS DESIGNER: Tim Tsuruda
MARKETING DESIGNER: Joelle Katcher
SYSTEMS ENGINEER: John Meneses
OFFICE SERVICES COORDINATOR: Mara Hampson

NEWBAY MEDIA CORPORATE
PRESIDENT AND CEO: Steve Palm
CHIEF FINANCIAL OFFICER: Paul Mastronardi
VICE PRESIDENT, WEB DEVELOPMENT: Joe Ferrick
CIRCULATION DIRECTOR: Denise Robbins
HR MANAGER: Ray Vollmer
IT DIRECTOR: Greg Topf
CONTROLLER: Jack Liedke

PLEASE DIRECT ADVERTISING AND EDITORIAL INQUIRIES TO:
GUITAR PLAYER, 1111 BAYHILL DR., SUITE 125, SAN BRUNO, CA 94066; (650) 238-0300; FAX (650) 238-0261; guitplyr@musicplayer.com.

BACK ISSUES: Back Issues are available for $10 each by calling (800) 289-9839 or by contacting guitarplayer@pcspublink.com.

Guitar Player (ISSN 0017-5463) is published monthly with an extra issue in December by Newbay Media, LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. *Guitar Player* is a registered trademark of Newbay Media.

All material published in *Guitar Player* is copyrighted © 2009 by Newbay Media. All rights reserved. Reproduction of material appearing in *Guitar Player* is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes.

PUBLISHED IN THE U.S.A.

PHOTO: DAVID NUCKOLS

RGD
"THIS IS AS METAL AS A GUITAR CAN GET
The RGD feels good when you wear it low plus it's cut so you can play high up on the neck with no problems at all. The 26 ½ inch neck is awesome. You can use thinner strings and still stay in tune in the low tunings. Just plug it in and the RGD is ready to rip and roar."
JESSE KETIVE
EMMURE
FELONY
CHECK OUT FELONY, IN STORES NOW
Ibanez
VISIT IBANEZ.COM TO CHECK OUT THE RGD VIDEO DEMO WITH JESSE

METALO-CALYPSE

By Deirdre Jones

"AS the fastest guitarist, I prefer to have someone a little worse at guitar in the band, because I think you would takes it for granted that I am the best. Like you get used to a room filled with the smell of roses until you go into a room with a rotting corpse. Then, you go back to the roses room and extra appreciates it a greats degrees better." —*Skwisgaar Skwigelf, founding member of Dethklok, and the fastest guitarist alive.*

Dethklok is a group so mired in brutality that one must sign a "Pain Waiver" releasing the members from liability if you are crushed, de-boned, or eaten alive during a performance. The band is so big that it is considered one of the world's largest economies. Dethklok is also a total fiction. The members are the "heroes" of *Metalocalypse*—a new series on the Cartoon Network's Adult Swim created by musical director Brendon Small and comedy writer Tommy Blacha.

What prompted you to expand the "Spinal Tap" concept into animation with Metalocalypse?

Blacha: There is nothing like the modern, electric-guitar god. Nothing in history has ever compared to the fanaticism it creates. Guitar players are extremely communicative, creative artists who can move huge numbers of people. They're also among the weirdest individuals on the planet. We're just fascinated with the guitar, and we want guitarists to see something funny on the show, and really get it. A joke about a pickup so strong that it's receiving whale songs, or the horror of a meddling producer may be a little lost on you unless you play.

Small: We take a lot of pains to nail the nuances. If you watch the guitarists' fingers on the cartoon, you'll see that the animation matches pretty closely what is being played. They actually filmed me playing the parts, and copied it verbatim. To duplicate the physicality of the stage movements—such as the knee bends and hair windmills—we studied films of bands like Behemoth. We even took the whole [animation] staff to a Century Media label showcase to see some metal bands, and study the aesthetics of the genre. We wanted everything to be as authentic as possible.

Speaking of authenticity, I love how you guys got actual endorsement deals for Dethklok.

Small: As soon as the Cartoon Network gave us the green light, the first thing Tommy and I did was contact manufacturers for endorsements. Gibson said "yes" right over the phone. The Gibsons always sound great. The first time I played a Les Paul—that was it. I never looked back. They even sent us 3-D computer models of a Gibson Explorer for Dethklok lead guitarist Skwisgaar, and a Flying V for co-guitarist Toki Wartooth. It turns out that guitars are really hard to draw. We had Krank amps and Line 6 onboard almost immediately. It was only after we got the gear that we developed the characters, and made up these accents that don't really exist.

It must be big fun doing the soundtrack for the series.

Small: Yeah! I'm always experimenting, and I love to shred. For Dethklok, I envisioned a blend of Norwegian black metal and American death metal, so I just put my Line 6 Pod on the "Metallica" setting, and invent one crazy thing after another. I use a lot of different tunings, and I can't play without my Dunlop Jazz III picks. I like both D'Addario and Ernie Ball strings, and I usually go for a light top and a heavy bottom. Everything is recorded in my house using a Digidesign Digi 002, and if you go to the *Adult Swim* Web site, you can pull up a clip where I demonstrate how to play the Dethklok theme song.

Blacha: Brendon is the shredder, but I contribute melodies, and I help with the lyrics. It's fun writing for a fictitious band, because we can write a song and declare it a hit!

SE™
TORERO
FLOYD ROSE TREM ✶ EMG 81 & 85 PICKUPS ✶ NECK THROUGH BODY CONSTRUCTION
25 YEARS
PAUL REED SMITH GUITARS
© PRS Guitars 2009/2010 Photos by Marc Quigley

By Deirdre Jones

"TV shows can get canceled, but there's always music, games, and print," says Brendon Small, co-creator of Adult Swim's animated *Metalocalypse* series (now in its third season) and real-life guitarist, producer, and multi-instrumentalist for *Metalocalypse*'s cartoon band, Dethklok. "I'm trying to run with it as long as I can."

To this end, like the fictional Dethklok—a band that generates so much revenue that it has become one of the world's largest economies—Small is diversifying his interests. Not long after logging a second term as the host of *Guitar Player*'s Guitar Superstar competition on September 12, 2009, Small released the second Dethklok album, *The Dethalbum II* [Williams Street]. The record debuted at number 15 on the *Billboard* Top 200 chart, putting it in fine shape to match or best 2007's *The Dethalbum*, which became the biggest selling death-metal album to date. Small also rocked concert stages with Mastodon, bringing his flesh-and-blood Dethklok outfit (featuring Small, co-guitarist Mike Keneally, bassist Bryan Bekker, and drummer Gene Hoglan) out on tour. In addition, his Dethklok songs have made it into various *Guitar Hero* versions, and Konami released the Xbox game, *Metalocalypse: Dethgame*, in July 2009.

So, in the strange fiction/non-fiction universe that Small orbits, it's entirely possible for Dethklok to exist beyond *Metalocalypse* and become, as with Pinocchio's transformation from wood to fresh, a "real boy."

Has your recording setup changed since you recorded the first Dethklok album in your apartment?

Ten years ago, when I was doing music for my first Cartoon Network show, *Home Movies*, I just used a Line 6 Pod and a free version of Pro Tools. I was just happy to be able to record whenever I felt like it in my room. For the first Dethklok record, I was still living in an apartment. I can't believe I recorded a death-metal album with a neighbor directly to my left with Gene Hoglan double-kicking everywhere on drums. I tracked that album on a Digidesign Digi 002 system, doing all the lead and rhythm guitars, bass, and vocals myself. Now, I have ProTools HD, but I still used the Pod on *The Dethalbum II*. The cool advance on my guitar sound for the album, however, was also playing real amps through a Palmer Speaker Simulator that was given to me by Joe Satriani, who is one of my guitar heroes.

What's the story behind that?

I met Joe at *Guitar Player*'s Guitar Superstar event. He's such a methodical guy—you can tell he used to be a guitar teacher by the patient way he explains things. He has a lot of advice on recording and getting good guitar sounds. He asked me about my studio setup, and he told me about these cool Palmer Speaker Simulators that he used to record loud amp sounds without having to go through a speaker cabinet and deal with high volume levels. The next thing I knew, he had Fed Ex'ed them to me! He even put one of his Vox Satchurator Distortion pedal in there. He told me to get the stuff up and running, get some sounds coming out, and then give him a call. So, there I was sitting on the floor in my new house with Joe Satriani giving me step-by-step tech support. He really took the time to help me, and you can hear the result in the extra rhythm-guitar girth and creamier lead sounds on the new album.

Has Dethklok's music evolved in any other ways?

DETHKLOK'S MIKE KENEALLY

KEEPING IT HEAVY

By Matt Blackett

THE other half of the evil Dethklok live guitar assault is provided by Mr. Mike Keneally. Better known for his work with Frank Zappa, Steve Vai, and on his own solo albums (including the latest, *Scambot* [Exowax]), Keneally proves once again on the Dethklok gig that he can play *anything*.

You've played technically demanding guitar parts your whole career. How does this gig compare?

It exercises different muscles than my songs do or the Vai or Zappa gigs did, because of the sheer relentlessness of the parts Brendon writes. The machine-gun downpicking is a new region for me, and it requires all sorts of physical readjustments and exercise techniques to try to get it going, and it's still a struggle to execute that stuff as well as Brendon does. He's really, really good. I also had to redevelop sweep-picking muscles I haven't used since I was with Vai.

How did you have to change your approach to pull off the tunes so convincingly?

Although we're not playing the Dethklok characters onstage, I do have to kind of play a Brendon Small character in my head when I'm playing the music, just as I tried to adopt a Steve Vai character when I needed to play his lines in unison or in harmony with him. I don't mean that I'm trying to be another version of them onstage, but just that I try to be as empathetic with the creator's mindset and skill set as is possible. When I'm successful at doing that, I find I can pull off technical feats that I never realized were in my wheelhouse before.

How would you describe the tone that you need for this band? What gear do you go with?

In the earlier Dethklok tours, I was scooping out a lot of mids because I felt the music required it somehow, but recently I realized that I just need to have as round a tone as possible to do battle with the insane sounds coming out of the kick drum and bass guitar rigs, in addition to copious lows and highs. Basically, a lot of everything tone-wise, but with an emphasis on moving air, on physical impact. I'm playing a Jackson 2009 Randy Rhoads X through the Rivera KnuckleHead Tre amp head, with two Rivera 4x12 cabs. For pedals, I've got a Dunlop wah, Morley Little Alligator volume pedal, DigiTech Harmony Man, MXR Fullbore Metal pedal and the Rivera amp footswitch for extra gain on solos.

What are the challenges to getting two distorted guitars to blend?

You just have to use your ears, and listen to what the non-guitar playing members of the band have to say, as well as the audience. This last tour we did with Mastodon, High on Fire, and Converge was our third time out, and I think it took that long for us to really tweak our tones nicely. Audience feedback from the last tour was that the sound in the room was insanely good for all the instruments. It also helps to have a front of house guy who knows how to mix metal. Thanks Big John!

What advice do you have for young players who want to get terrifying death metal chops?

Man, there's a million teenage metal players who could eat me alive and probably want to. I'm not gonna give them any f**king advice! But seriously, kids: practice, practice, practice. Don't forget to run all insane licks slowly at first to make sure that you're executing things really precisely, and make sure you're seriously in unison with your drummer.

Basically, I write all the stuff, go into a little hole, and when I come out I have a record. And I do this without the use of any drugs. Unless you count Cherry Coke Zero. This time, I wanted the music to be faster, uglier, and more melodic. I also felt the songs needed to be more epic, because the new *Metalocalypse* episodes are twice as long as they used to be. But the songs are still about volcanoes exploding and comets crashing into the earth, and you'll always know it's Dethklok because of the harmonized guitars and grumbly vocals. I wanted the band to try to take itself more seriously this season, but, I mean, how seriously can Dethklok really take it? Ultimately, I found myself going back to my main conceptual question: How would Conan The Barbarian write this song?

Musically, is it hard to tell where Dethklok ends and you begin?

I've been writing so many songs and riffs in the Dethklok vein over the years that Dethklok wouldn't be too far off from the kind of band I would start in real life—except I don't know if I'd go with the guttural vocals. I'd be looking for a little more melody, but with the same double kick drums and cool guitar stuff that a 15 year old would like. I actually started recording my a solo record during the sessions for *The Dethalbum II*.

What was the gear setup for *The Dethalbum II*?

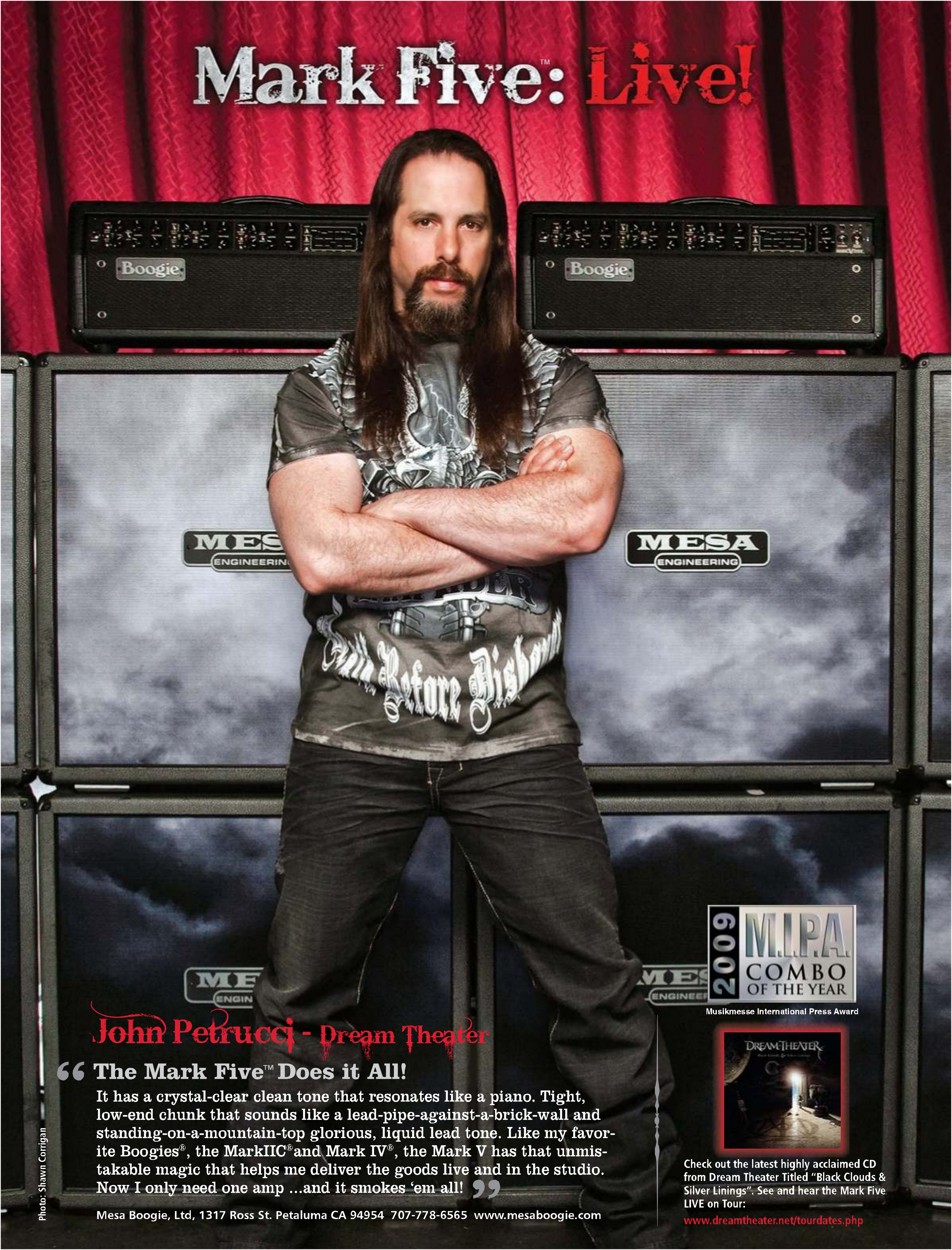
Along with the Pod, I used Gibsons and Marshalls pretty exclusively. The two Gibsons I stuck with the whole time were an old Explorer with EMG81 pickups and the heaviest strings I could find without actually playing on telephone lines—.013-.056—and a stock, 1957 reissue Les Paul goldtop from the Gibson Custom shop. I just threw on some new strings, and tuned it down to C standard. I also used a Gibson SG for some harmonies. What can I say about The Marshalls? They sound like Marshalls, and that's hard to beat. I used a Marshall Mode Four and some Marshall JVM Series amps. For effects, I used an Ibanez Tube Screamer, and MXR's Full Bore Metal and Carbon Copy. My main picks were Dunlop Jazz IIIs, and I also started using 1.14mm Dunlop Ultex Sharps. I like them because they're really heavy and dense, and the clear yellow color reminds me of a fungal toenail.

Is it hard to juxtapose the world of television with music?

The TV show is a long uphill battle where 30 people are working with you, and there are so many ways that the vision can lose its footing and get away. There are so many opportunities to make it suck. The editor can miss a mark, the storyboards can be weak, or the animation can be wrong. After three months of manhandling and tinkering, you beat it into some kind of shape and get it out. My goal is to make it not suck. The music is, by far, the most satisfying part. I can sit down all alone with my guitar, and have a song in two hours. It may not be the best version, but I'll know what the energy is, where the changes are, and how it feels.

Was it a steep learning curve to go from studio to live musician for the Dethklok tours?

Before this whole thing, I was an indoor guitarist. I didn't play out in public much. Everything I've learned about touring has been a trial by fire. All the basic stuff that everyone else got the hang of years ago, I had to learn in a matter of weeks. I'm finally getting a better grasp of all the lighting and switching, as well as figuring out what works live. Now that I know so much about amps and pedals and string gauges, I could definitely get a job at Guitar Center.


Mark Five™: Live!
Boogie
Boogie
MESA ENGINEERING
MESA ENGINEERING
2009 M.I.P.A. COMBO OF THE YEAR
Musikmesse International Press Award
John Petrucci - Dream Theater
“ The Mark Five™ Does it All!
It has a crystal-clear clean tone that resonates like a piano. Tight, low-end chunk that sounds like a lead-pipe-against-a-brick-wall and standing-on-a-mountain-top glorious, liquid lead tone. Like my favorite Boogies®, the MarkIIC®and Mark IV®, the Mark V has that unmistakable magic that helps me deliver the goods live and in the studio. Now I only need one amp ...and it smokes ‘em all! ”
Mesa Boogie, Ltd, 1317 Ross St. Petaluma CA 94954 707-778-6565 www.mesaboogie.com
DREAM THEATER
Check out the latest highly acclaimed CD from Dream Theater Titled “Black Clouds & Silver Linings”. See and hear the Mark Five LIVE on Tour:
www.dreamtheater.net/tourdates.php
Photo: Shawn Corrigan

JOHN PETRUCCI

WARM-UPS AND CHOPS BUILDERS

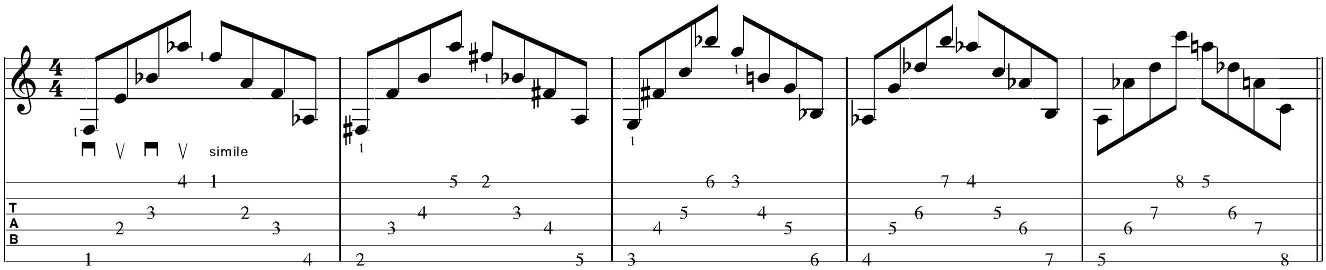
By Ken Steiger

The phrase "disciplined rocker" may seem as oxymoronic as "computer jock" or "hell's angel," but if you're ready for rock and roll boot camp, one guy you can trust to be an effective drill sergeant is prog prodigy John Petrucci. The new DVD, *Rock Discipline* [Warner Bros.], finds the Dream Theater guitarist sharing his favorite pre-gig warm up routines and chops-build-

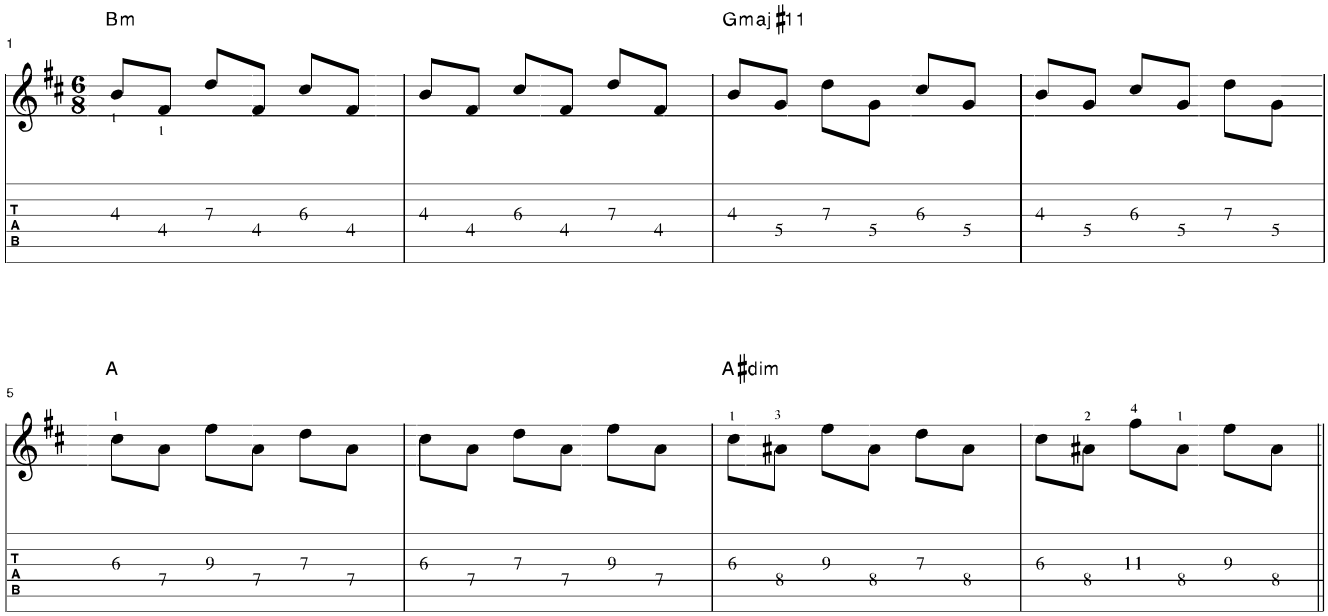
ing techniques— including the very symmetrical **Ex. 1**. This workout crisscrosses the strings in a repeating "X" shape that modulates up a half-step with each new measure—a great way to develop fretting-hand dexterity. **Ex. 2** is useful for building speed and accuracy with your picking hand while implying chords with single notes.

If there's a slightly cruel tease to this video, it comes not in the many bonus features—which include everything from live footage of the Dream Theater guitarist performing on the G3 tour to guided tours of Petrucci's elaborate live rig—but in the short live clips that precede each chapter of instruction. That's where you'll catch Petrucci playing some of the DVD's flashiest, most mind-bogglingly cool licks, but, alas, most of them aren't explained onscreen or in the booklet.

Ex. 1



Ex. 2



RUSTY COOLEY

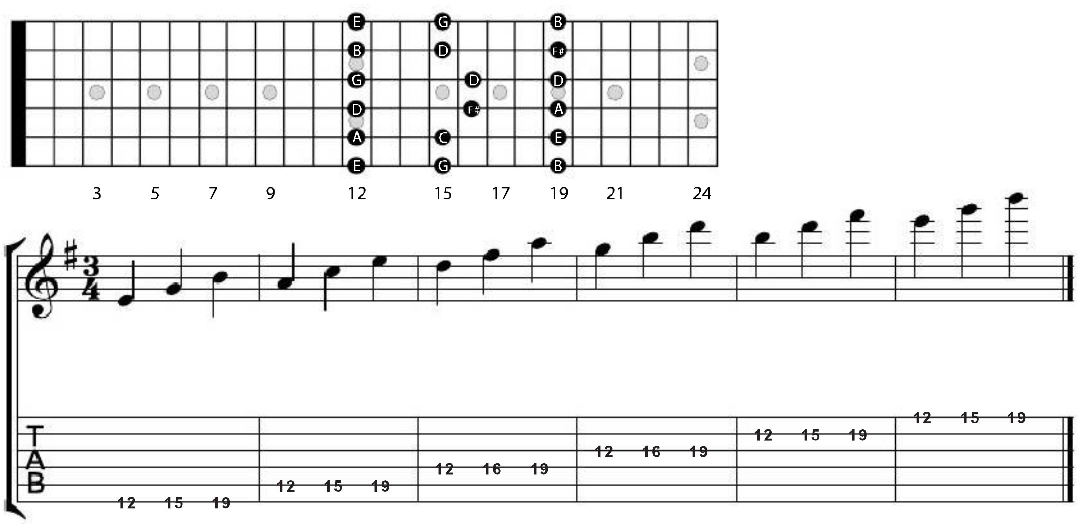
SINGLE-STRING ARPEGGIOS

By John McCarthy

When the discussion turns to guitar players with sheer speed, unparalleled technique, and pioneering concepts, it's a safe bet that Rusty Cooley will be in the conversation. Rusty has taken the '80s shred guitar and bumped it into the 21st century. One thing that you sense from great players is their command of the instrument. Players like Jimi Hendrix, Jeff Beck, and Eddie Van Halen all seem to dominate and have total control as they play, and Rusty has this same power. The thing I want to focus this lesson on is the creative visualization Rusty possesses. He doesn't just play up and down a five-string arpeggio or through a Lydian mode at warp speed. He has unique ways of presenting them that make them sound like new concepts.

Rusty just finished shooting a new instructional program titled *Arpeggio Madness*, in which he shares some of his unique ideas and concepts for applying arpeggios

Ex. 1



Ex. 2

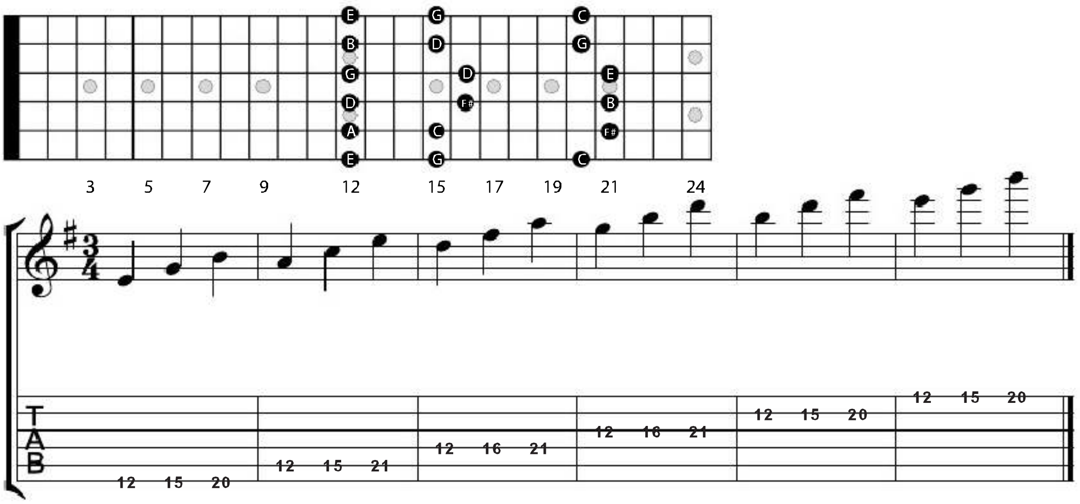


PHOTO: RODNEY DABNEY

and I'm going to go through one section right now. Let's look at the lesson called "Single String Arpeggios" or as I called them "finger torture" due to the extreme stretching involved. What Rusty does is create an arpeggio on each string within the key of *E* minor. By doing this you get six individual arps and by isolating these within a lead you can get some very cool sounds. Take a look at **Ex. 1** and see the first group of root position arpeggios. On the sixth string the notes are *E*, *G*, and *B*, forming an *E* minor arpeggio. It's a very challenging finger stretch and you may need to work on this a little, so be patient. Here are the arpeggios for all six strings.

E string: *E*, *G*, *B* = *E* minor
B string: *B*, *D*, *F#* = *B* minor
G string: *G*, *B*, *D* = *G* major
D string: *D*, *F#*, *A* = *D* major
A string: *A*, *C*, *E* = *A* minor
E string: *E*, *G*, *B* = *E* minor

Now in **Ex. 2**, Rusty takes it to the next level and does first inversions on each string. The notes on the 12th fret in Ex. 1 functioned as the root notes of the arpeggios. This time those notes function as the 3rd of each arpeggio. The third note of each three-note-per-string pattern is the root. If you thought the stretches were hard in Ex. 1 then watch out because there are massive stretches in this one! Here are the arpeggios for all six strings:

E: *E*, *G*, *C* = *C* major
B: *B*, *D*, *G* = *G* major
G: *G*, *B*, *E* = *E* minor
D: *D*, *F#*, *B* = *B* minor
A: *A*, *C*, *F#* = *F#* diminished
E: *E*, *G*, *C* = *C* major

As you should always do, take this concept and try to apply it in your own unique way. Pick another key or chord type and make your own arpeggio variations. In his program, Rusty also applied this concept to sus2 and sus4 chords.

This lesson comes from Rusty's full length Rock House Method program Arpeggio Madness *due to release summer 2010. You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out all the Rusty Cooley Rock House programs at rockhousemethod.com.*

RANDY RHOADS'

BURNING PENTATONICS

By Ken Steiger

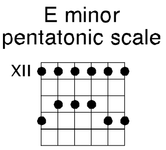
Randy Rhoads. The mere mention of his name evokes humbleness, wizardry, and grace. Rhoads changed the course of heavy metal guitar with the lyrical, classically influenced lead parts he wove into the maniacal anthems on Ozzy Osbourne's first two albums. Sadly, those albums—*Blizzard of Ozz* and *Diary of a Madman*—would be Rhoads' only major releases during his short lifetime. We can, however, listen closely to Rhoads' playing on those records to get some insights into his magnificent style, technique, and creative process.

FIVE-NOTE FLASH

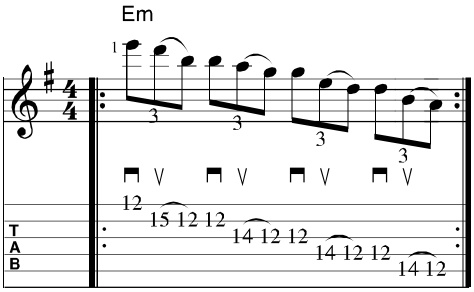
If being able to transform something quite ordinary into something spectacular is a sign of great artist, than Rhoads—with his transcendent use of the pentatonic scale—qualifies for such an accolade. Using the standard minor-pentatonic scale in **Ex. 1**, Rhoads came up with several exhilarating patterns. One was to descend in triplets while repeating every third note of the scale, as in **Ex. 2**. This—along with a pull-off between the second and third note of each triplet—helped Rhoads achieve an intriguing delayed-echo sound.

Rhoads also found that a repeating slur has a striking sound, as in **Ex. 3a**'s sextuplets. Like an evolved version of Jimmy Page's trademark pentatonic descent in Led Zeppelin's "Good Times Bad Times," this lick employs six-note groupings that feature a repeated pull-off between the first

Ex. 1



Ex. 2



Ex. 3a

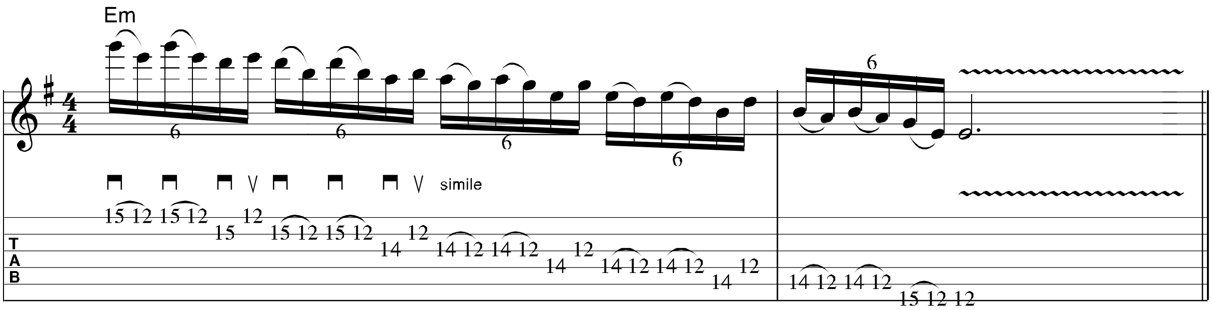


PHOTO: JON SIEVERT

two pitches. Don't forget to try an ascending version of this phrase, such as **Ex. 3b**.

STRIKE TWO

Rhoads also injected new mojo into the pentatonic scale by striking each pitch twice, while ascending with an alternate-picking pattern. With a touch of palm-muting for that metal-approved *chug*, try **Ex. 4**, which is still an *E* minor pentatonic riff, though it starts with the 3rd finger at the 12th fret of the bottom string.

REPEAT OFFENDERS

Rhoads also had fun with chromaticism. While **Ex. 5** isn't chromatic in and of itself (the *B♭* being accepted as the ♭5 "blues" note), Rhoads would loop this type of move and shift it down a half-step with each repeat, creating an aggressive chromatic descent against the background harmony.

Another slippery Rhoads-style repeater is **Ex. 6**. Rhythmically speaking, nailing the *G* eighth-note on each downbeat is easy, but if you have any trouble phrasing the subsequent *E-D-E* triplet, try saying *tri-puh-let* aloud as you play it.

AEOLIAN NATION

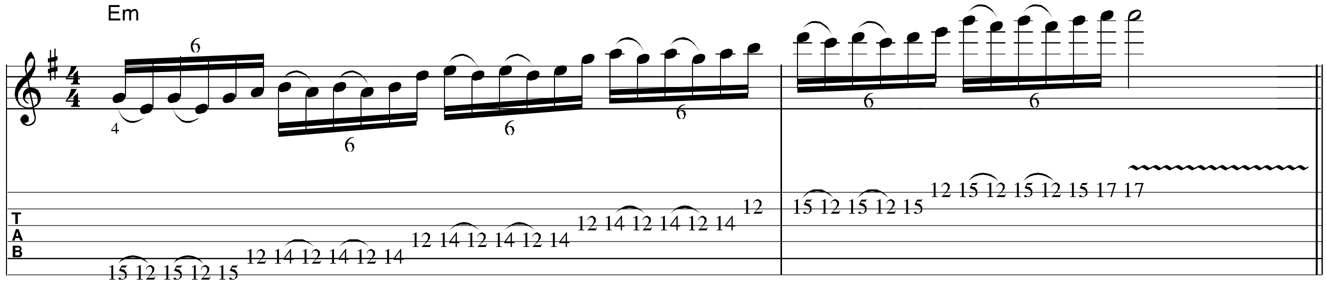
One way Rhoads introduced classical flavors into hard rock was to solo using modes common to the Baroque period of Western composition. Though newer generations of rock guitarists take this approach for granted, it was radical at the time. In particular, Rhoads helped popularize the Aeolian mode. Also known as the natural minor scale, Aeolian includes the five-note pentatonic scale within it. Starting on *G*, the 3 in *E* minor, **Ex. 7** illustrates how Rhoads would ascend the scale in triplets. Placing three notes on each string, he sometimes picked the first note and hammered the next two for a legato effect. He also practiced the scale in different positions, as illustrated by the upward jump in bar 2.

RHOADS SCHOLAR

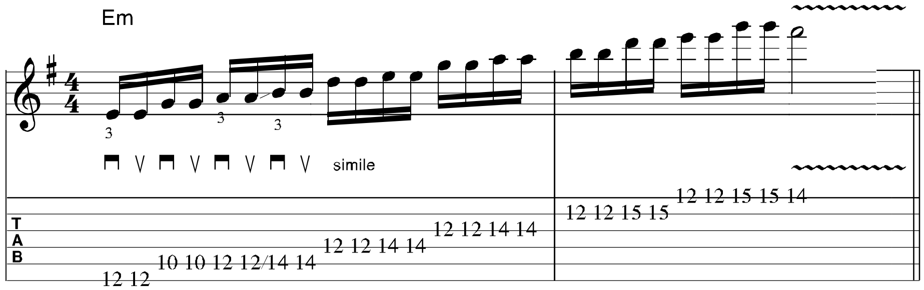
Rhoads didn't live to see the legions of guitarists who would touched by his music. Analyzing his signature guitar riffs will help you obtain some of his skills, but an even better goal is to use these examples to conjure new exercises. This way, you'll continue his legacy rather than simply mimicking it.

Ken Steiger is the resident metal instructor at G.I.T. in Los Angeles, California. Check out his dangerous new instru-metal album at projectsteiger.com.

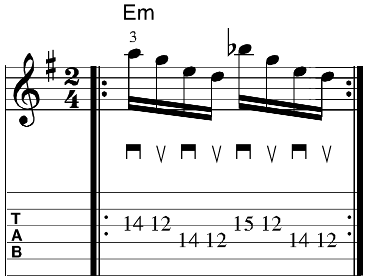
Ex. 3b



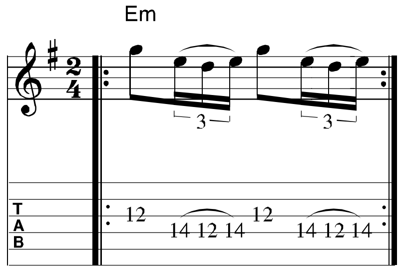
Ex. 4



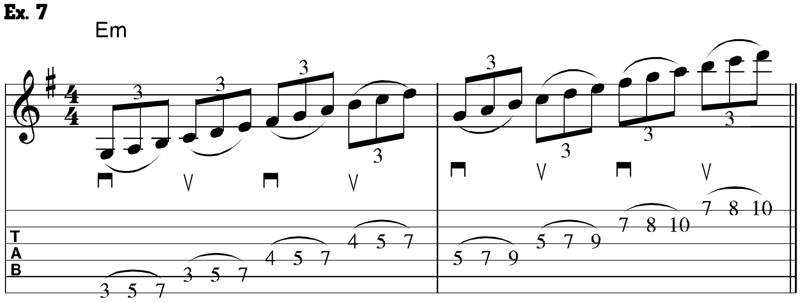
Ex. 5



Ex. 6



Ex. 7



ALEXI LAIHO

Children of Bodom
CONSTRUCTING A METAL LEAD

By John McCarthy

Everyone has their own method for writing songs or leads. In his latest instructional program, Alexi Laiho gave some insight on how he constructs some of his most memorable leads that combine monster shred with melodic phrases.

Before I get into Alexi's technique for writing leads, I want to outline some common methods. Keep in mind that none are wrong or right. It's simply a matter of preference.

THE SET IN STONE METHOD

This is when you plan out every last note of a lead. First you need to know the chords in the rhythm progression. This will help you determine the key and scales you can use. Then, starting from the opening riff, write out each phrase one by one. At times you can follow the chord progression, changing scales for each chord. After the lead is constructed in this manner, it is easily played note-for-note because of the pre-planned process. This makes it easier to perform in a live setting.

THE MAIN SECTION METHOD

For this you would plan out the main sections of the lead. You may have a cool opening or ending, then a section in the middle that you know works well. Sometimes a main section can be a special technique like a sweep arpeggio that you want to play over a certain chord. The spaces that you don't have pre-planned are where you would improvise to catch the emotion of the moment to create something special. You have to be conscious of where the pre-planned riffs are within the structure as you are improvising.

THE TOTAL IMPROV METHOD

This is what Alexi likes to use most and is the focus of this lesson. For this method you really have to know your scales cold and be proficient at many techniques, being able to play them instantly. You

PHOTO: RODNEY DABNEY

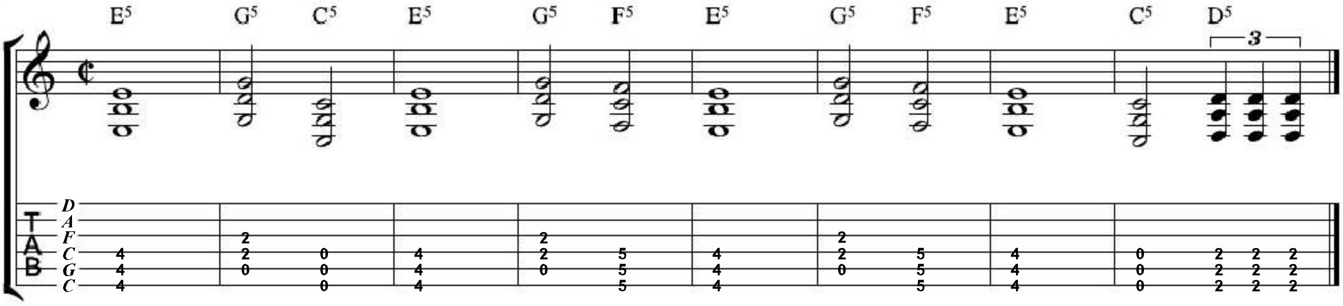
know the rhythm progression, key, and scales. Then, when the producer says, "We're recording," you have to man up and show what you are made of. This method is the most difficult and if you're not prepared to improvise you may find yourself in a train wreck. But if you pull it off, you'll get raw emotion flowing from your fingers to the strings and create great moments in your playing. Because you are improvising without a plan, in order to play the lead exactly the same live, you'll have to sit and figure out what you played.

For this lesson I want to look at Alexi's lesson for the lead section of the title track of the Children of Bodom CD *Blooddrunk*. In **Ex. 1,** check out the chord progressions that Alexi plays under his lead. It's important that you know what chords you are playing over. This is your foundation for creating your lead.

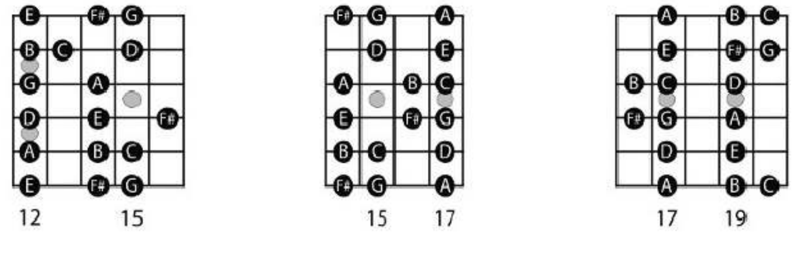
Next you need to know what scale and key to use. In this case, Alexi used *E* natural minor, and **Ex. 2** has three positions of this scale. Remember to be conscious of what chords are in the progression and where the changes are. Alexi improvises over the progression several different ways and shows you how to channel the emotions within to create a great lead. The next step is for you to play along with the backing track in the video lesson, close your eyes, channel your emotions, and let it rip.

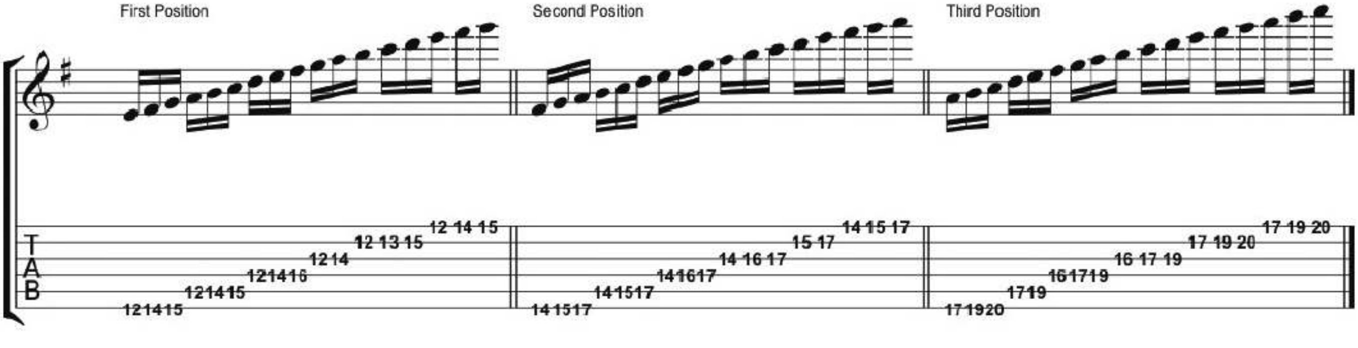
This lesson comes from Alexi's full length Rock House Method program due to release summer 2010. You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out Alexi's complete Rock House programs at rockhousemethod.com.

Ex. 1



Ex. 2





GUS G Ozzy and Firewind

RIPPING IT UP WITH THE PHRYGIAN MAJOR SCALE

By John McCarthy

Gus G is creating quite a buzz these days. His intricate, yet soulful guitar playing in the band Firewind has helped him land the gig as Ozzy's new axe master. Gus has an arsenal of techniques and scales that he uses to create his style and one prominent one is his use of the Phrygian major scale. First, I'll go through what makes this scale tick.

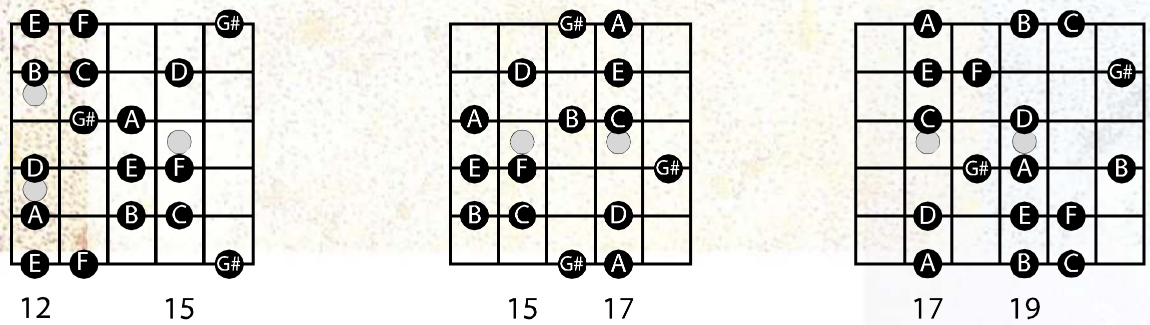
The Phrygian major scale has a few different aliases, it's also known as Phrygian dominant, Spanish Phrygian, Spanish Gypsy, and even the Ahava Rabboh. Many players confuse this scale as harmonic minor but it is actually the fifth mode of the harmonic minor scale. Players such as Richie Blackmore and Yngwie Malmsteen have used this scale as a staple of their sound. I'm also going to show you these scales across the neck and explain how to apply them over a chord progression.

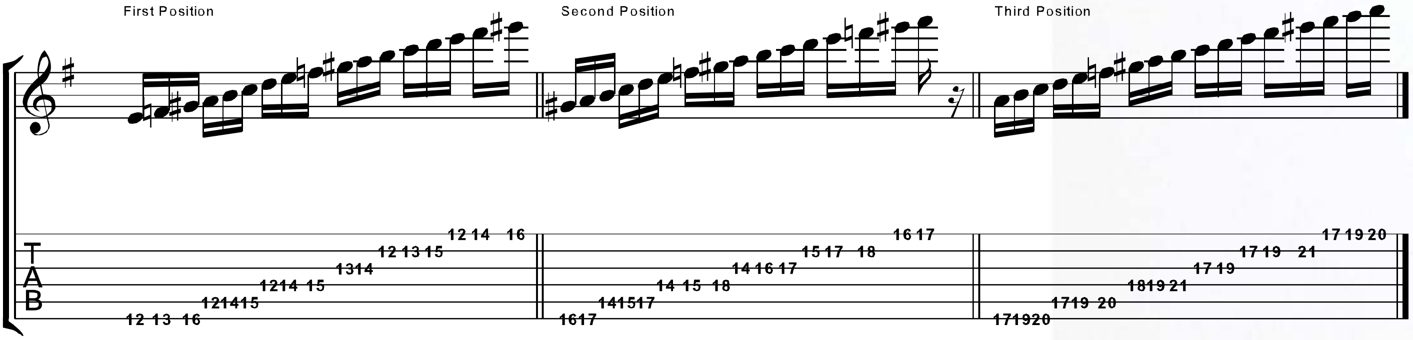
This scale is unusual because the interval between the 2nd and 3rd degrees is an augmented second. This large interval gives the scale a unique sound like its sister, the harmonic minor scale. The sequence of steps that create the Phrygian major scale are: half, augmented, half, whole, half, whole, whole. When related to the degrees of the major scale, it reads like this:

1-♭2-3-4-5-♭6-♭7

In **Ex. 1**, find the Phrygian major scales in the key of E. Play through each position and get the sound of these scales in your ears. Notice that they have quite a distinct sound.

Ex. 1





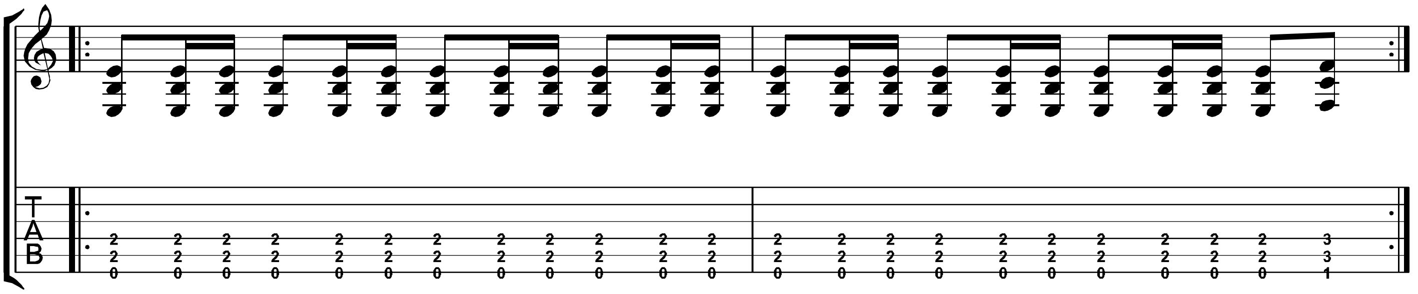
ESP

Here is a simple metal progression that you can use to apply these scales. **Ex. 2** is a rhythm focusing on the root note. It's a slow galloping rhythm using an open-*E* power chord. A rhythm like this allows the guitar player freedom to play virtually any scale with the root *E* over it. Yngwie Malmsteen's song "Black Star" is a similar example. The bass plays a slow galloping rhythm on open low *E* and Yngwie plays natural minor, Phrygian major, and diminished scales in his solo. Play the Phrygian major scales over this progression and get familiar with using them to create leads and melodies.

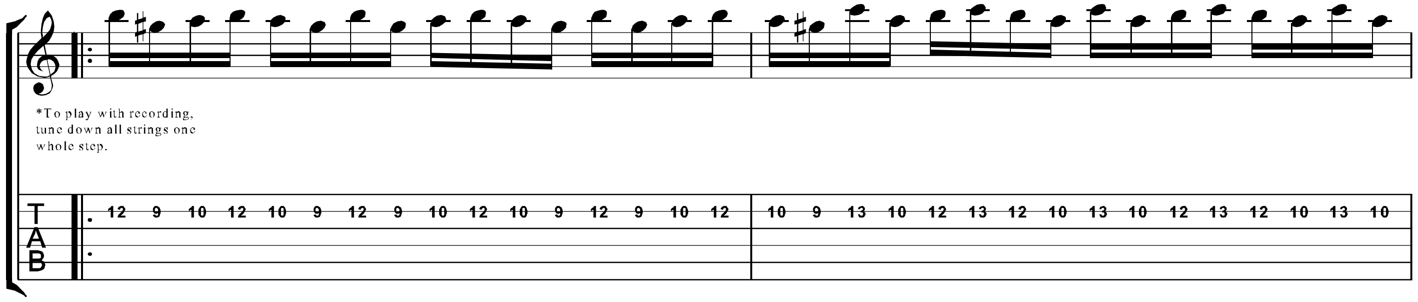
The intro lead of Gus G's instrumental song "Fire and the Fury" from Firewind's *Burning Earth* CD is a great example of how he applies the Phrygian major scales. In **Ex. 3**, the main pattern is six-note sequences played on the 2nd string. Use alternate picking to help develop the speed. The first and second endings are where Gus adds the Phrygian major scale finishing each phrase with this scale's distinct sound.

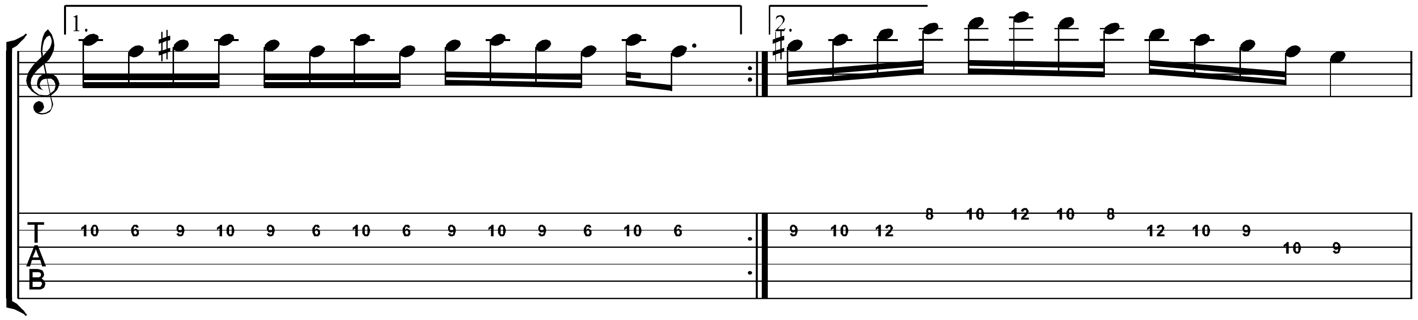
This lesson comes from Gus G's full length Rock House Method program due to release in May 2010. You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out Gus's complete Rock House programs at rockhousemethod.com.

Ex. 2



Ex. 3





MUSICIANS INSTITUTE
TM
EDUCATION THAT ROCKS!
Your Music Career Starts Here
Guitar Institute of Technology at MI
"All I ever wanted was to
live in LA and go to GIT."
John 5
www.mi.edu
Call 1.800.255.7529
to join our next open house and experience
MI's world-renowned hands-on education for yourself.

BASS PLAYER
BASS PLAYER
SHOW YOUR LOVE
www.cafepress.com/musicplayernet

INCOMPREHENSIBLY GOOD...
THE NEW METAL PEDAL
Output
Input
Mid
Level
Gain
made in Denmark
true bypass
pisdiYAUwot
EMMA
electronic
ce
GODLYKE DISTRIBUTING INC
WWW.GODLYKE.COM

FREE! iPod-Ready videos for this lesson at guitarplayer.com/ultimatemetal3

MICHAEL "PADGE" PAGET

Bullet For My Valentine

WRITING A HARMONY LEAD SECTION IN THIRDS

By John McCarthy

A great way to embellish a lead section and make it sing is to add a harmony. The most popular harmonies are thirds and fifths. Michael "Padge" Paget, the lead guitarist for the metal band Bullet For My Valentine, has a great knack for writing catchy harmony lead sections.

I'll start by explaining how this concept works. To write a harmony in thirds, two notes are sounded at the same time—one is the melody and the other is the harmony. Each harmony note is two scale degrees above the melody. Let's take the *E* natural minor scale for an example. In **Ex. 1** you'll find an *E* natural minor scale. Play through and get familiar with it because I'm going to construct a simple harmony lead using this scale.

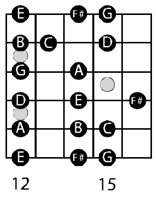
Ex. 2 is a simple melody lead. Think of this as the foundation. For each of these notes I'm going to add another note that is two scale degrees above and create a harmony. **Ex. 3** is the harmony lead line. Play through this and notice how it sounds good on its own but wait until we combine them! **Ex. 4** is the complete harmony lead with both combined. Many times two guitar players would play this with each playing one line but for this lesson I want you to play both notes together so you can hear the distinct harmony sound. The bottom note is the root and the top note is the third harmony.

In **Ex. 5** we find a section inspired by the Bullet for My Valentine song "Hit the Floor" from the CD *The Poison*. This melody lead spans the first string and uses hammer-on and pull-off techniques to create a smooth flowing sound. Play through this lead and get familiar with its sound. **Ex. 6** is the harmony lead that works with this melody. Notice how the same techniques are used but all these notes are found on the second string. Now try playing the melody lead with the video for this lesson and hear how the complete harmony sounds. The next step is to try constructing a harmony lead of your own. Pick a scale and write a simple melody line, then take each note and find the harmony two scale degrees above. I recommend that you write each part out in tab so you can really see how this process works.

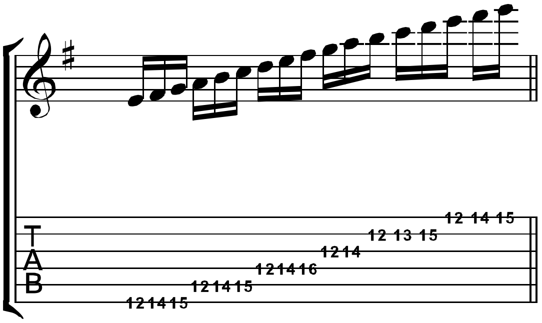
This lesson comes from Padge's Rock House Method Guitar program Leads & Riffs Creative Concepts for Metal. *You can download the complete video that corresponds with this lesson for free at GuitarPlayer.com/ultimatemetal3. Check out all Padge's complete Rock House programs at rockhousemethod.com.*

Shredders in repose.
Paget (far right) and bandmates.

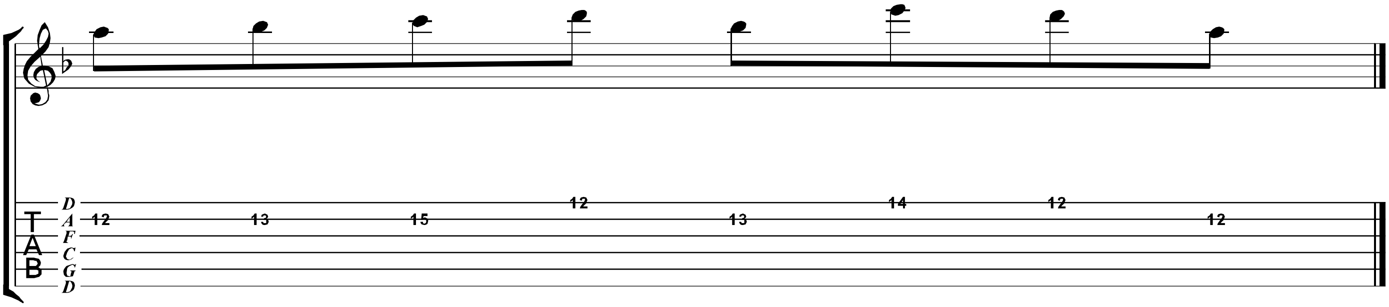
Ex. 1



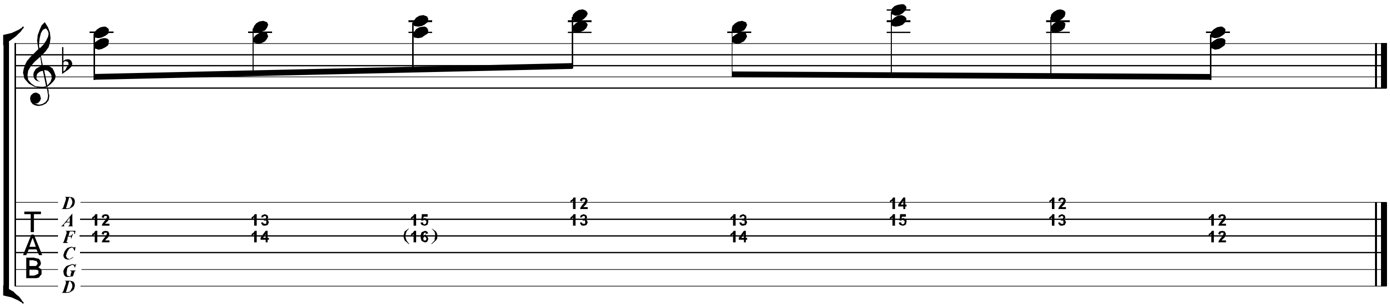
Ex. 2



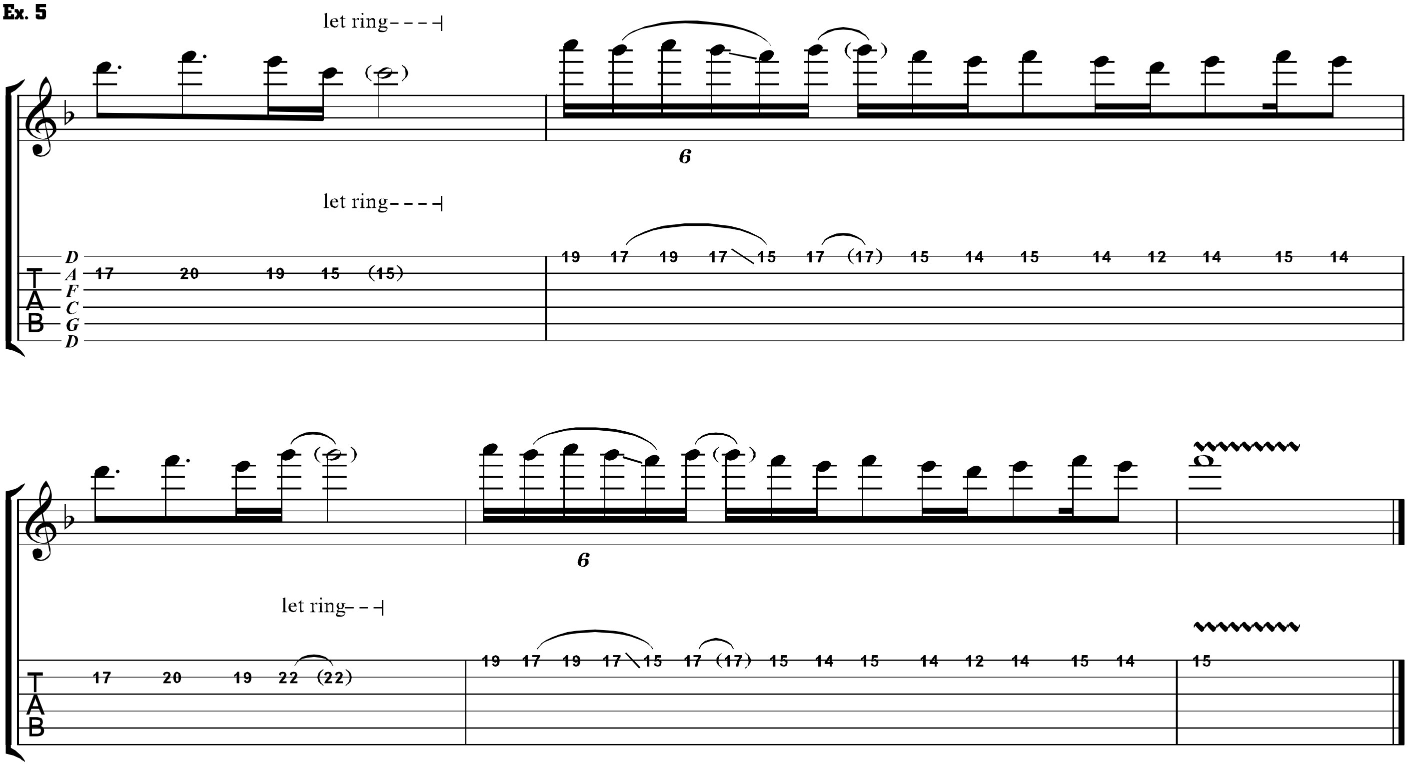
Ex. 3



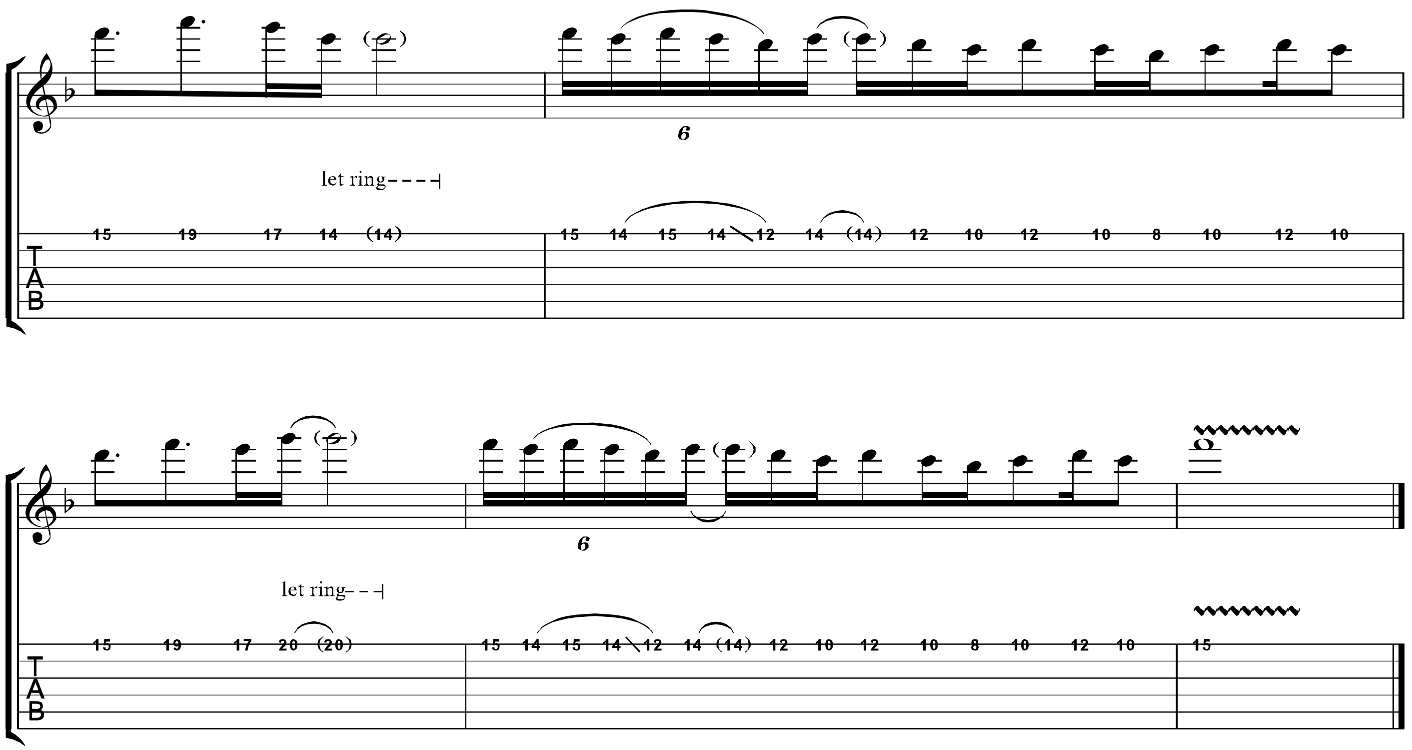
Ex. 4



Ex. 5



Ex. 6



Effect: Tube Drive
Drive 1: 30%
Drive 2: 40%
Midrange: Centered
Output: 70%
EQ: High-Mid Boost

THE CLASSIC TUBE AMP EXPERIENCE.

ROAD CASE FULL OF BRICKS SOLD SEPARATELY.

We've unloaded a tour van full of classic tube amps and fuzz boxes and packed them into one monster pedal. A tweaker's dream, the Soundblox Pro Classic Distortion features 11 meticulously crafted and familiar sounding distortion effects—all highly customizable via the onboard 7-band equalizer and dual drive controls. Plus, with six programmable presets, speedy recall of your fave tones is a toe tap away. Hear the setting above and learn more about all of our effects at **sourceaudio.net/guitar**.

HOTHAND READY

Soundblox®
- *NEW* Classic Distortion
- *NEW* Multiwave Bass Distortion
- Multiwave Distortion
- Tri-mod Wah
- Tri-mod Phaser
- Tri-mod Flanger

Soundblox® Pro
- *NEW* Classic Distortion
- *NEW* Multiwave Distortion
- *NEW* Multiwave Bass Distortion

CLASSIC DISTORTION

ADRIEN BELEW Solo Artist

CHUCK GARVEY moe.

REEVES GABRELS Solo Artist

MULTIWAVE DISTORTION

VICTOR WOOTEN Flecktones

STEVEN WILSON Porcupine Tree

TRI-MOD WAH

BRENDAN BAYLISS Umphrey's McGee

CARL BROEMEL My Morning Jacket

TRI-MOD PHASER

CHRIS VRENNA Marilyn Manson

JIM JAMES My Morning Jacket

HOT HAND®

HERMAN LI DragonForce

JAKE CINNINGER Umphrey's McGee

SOURCE AUDIO EFFECTS EVOLUTION SOURCEAUDIO.NET

PHOTO: JOE PALOMBO

ERIC PETERSON

Testament

MELODIC THRASH LEADS

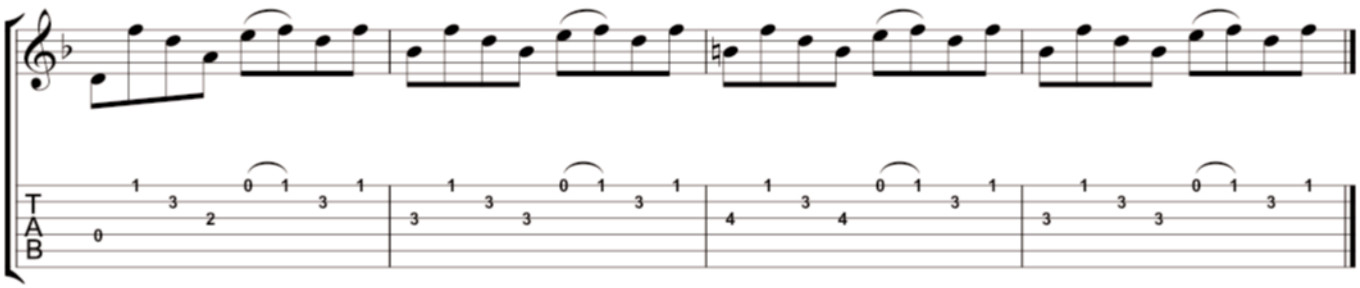
By John McCarthy

There are some players that influence a musical style. Eric Peterson and Testament help forge a new brand of metal called "thrash" in the '80s. Although Testament had many fast and furious songs, they also had emotional ballads that gave dimension to the band's overall sound. Eric is well known for his right-hand picking and strumming techniques. He can spit riffs and rhythms out of his Dean guitar like bullets out of a machine gun. His rock-solid timing and perfectly sculpted muting techniques have helped him write many metal anthems. Although his bandmate Alex Skolnick played more of a lead guitarist role in the band, Eric also got some chances to shine as a lead player and melody maker. The instrumental song "Musical Death (A Dirge)" off of the *New Order* CD was the type of song that let the boys loose to create colorful melodies. For this lesson I want to focus on Eric's middle lead and show how he constructed this great solo.

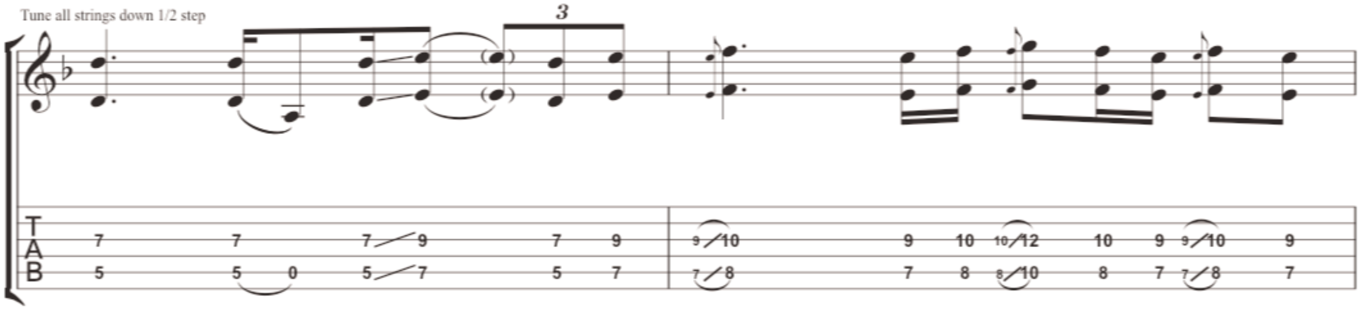
The lead Eric plays is in the key of *D* minor and this is dictated by the rhythm. The rhythm under this lead is based completely around an open *Dm* chord picked with changing bass notes. The bass notes are *D*, *Bb*, *B*, *Bb*, when changing the root to *B* from *Bb* it creates a tonality shift from an Aeolian to a Dorian minor sound. Play through the rhythm progression in **Ex. 1**.

Now time for the main course. In **Ex. 2**, Eric's lead starts with some octave shapes sliding up the fifth and third strings. Using octaves for a melody is a great way to make a strong, in-your-face line. For the next part of this lead, Eric uses some hammer-on and pull-off melodic phrasings. The way he places the notes against the rhythm makes it really interesting to play and listen to. He also garnishes the lead with some soulful bends and

Ex. 1



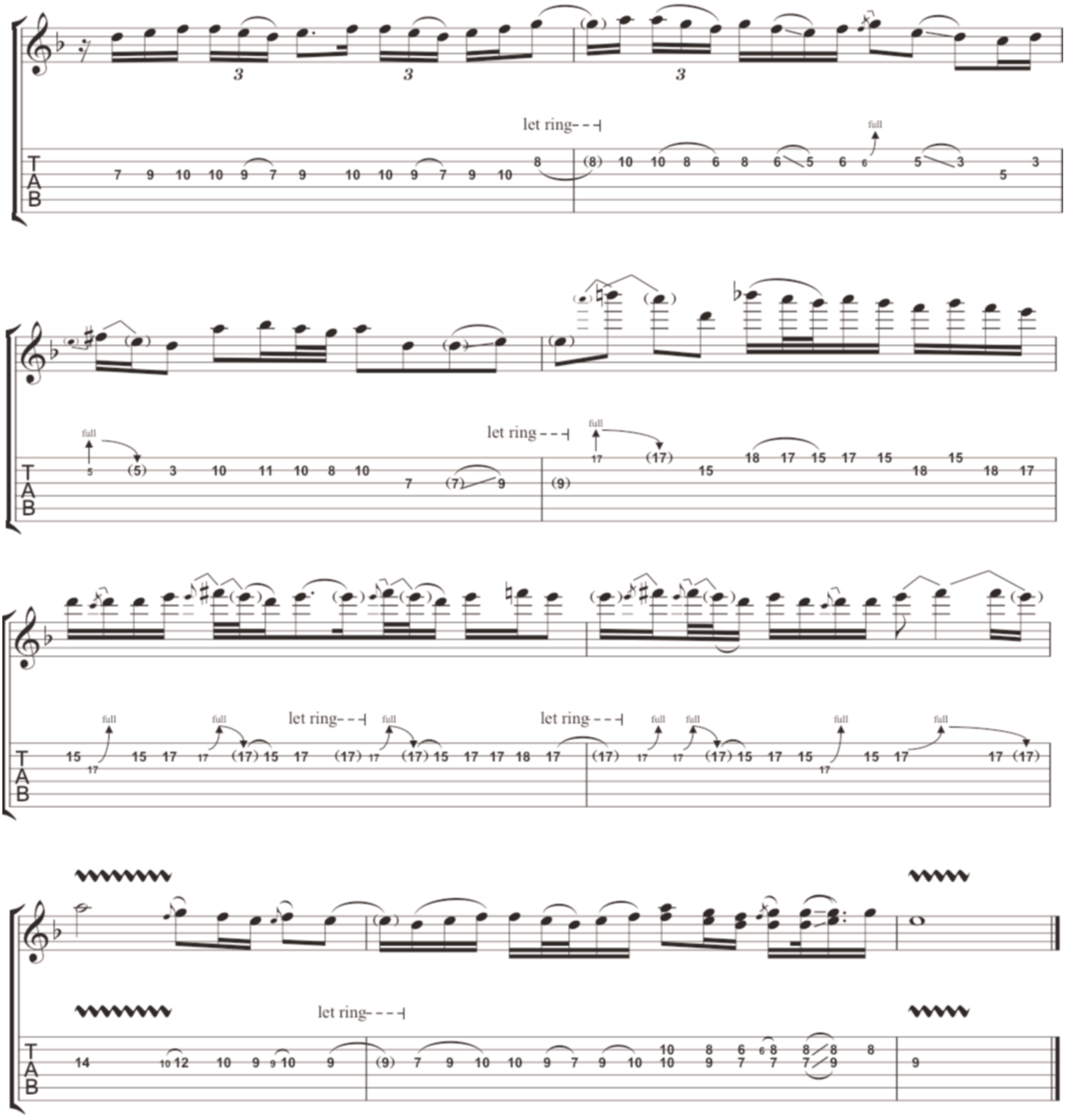
Ex. 2

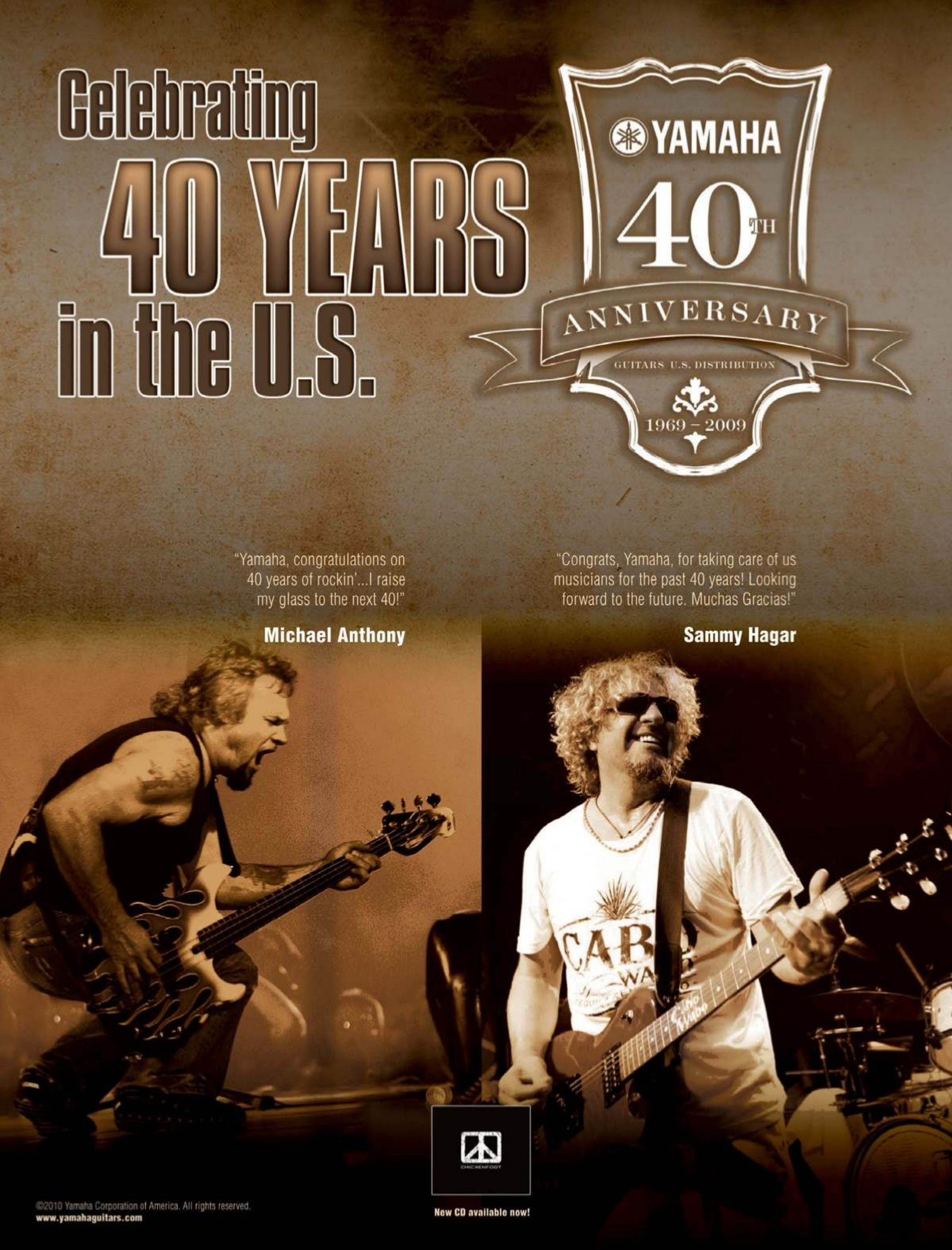


ghost bends. The lead ends with double-stops on the second and third strings to give a nice powerful bang out. As you play through this lead pay close attention to the way Eric puts it together. It has melody and a flowing feel.

This lesson comes from Eric's full length Rock House Method program due to release summer 2010. You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ ultimatemetal3. Check out all the complete Rock House programs at rockhousemethod.com.

Ex. 2




Celebrating
40 YEARS
in the U.S.
YAMAHA
40TH
ANNIVERSARY
GUITARS U.S. DISTRIBUTION
1969 – 2009
"Yamaha, congratulations on 40 years of rockin'...I raise my glass to the next 40!"
Michael Anthony
"Congrats, Yamaha, for taking care of us musicians for the past 40 years! Looking forward to the future. Muchas Gracias!"
Sammy Hagar
New CD available now!
©2010 Yamaha Corporation of America. All rights reserved.
www.yamahaguitars.com

JEFF LOOMIS

Of Nevermore
LEAD WITH DYNAMICS, MELODY, FLASH, AND FEEL

By John McCarthy

Jeff Loomis is one of the premier guitarists in today's metal music. He is best known for his work in Nevermore but also shines as a solo artist. Nevermore is soon to release a new CD, *The Obsidian Conspiracy*, and Loomis is hard at work with a follow up to his first solo CD, *Zero Order Phase*. His unique sound combines neo-classical shred, dissonant dark-sounding scales, and arpeggios with soulful bends and vibrato. The lead section in the song "The Heart Collector" off of the Nevermore album *Dead Heart in a Dead World* is a great example of Loomis' ability to create a metal masterpiece. This lead has a wide variety of techniques such as bending, arpeggios, and hammer-on/pull-off techniques and it incorporates a few strong melodies that really shine over the progression. Let me analyze this lead so you can see the components and the construction process. Hopefully you will get inspired and write your own masterpiece!

First let's check out the foundation of the lead: the chord progression. The main progression is *C#m-A-E-G#*. This is in the key of *C#m* for the most part. The last chord, *G#*, is a major chord, and in the chord scale of *C#m* this would normally be a *G#m* chord. The reason this works is it creates a perfect cadence back to *C#m* and it also implies the harmonic minor tonality by adding the *C* (enharmonically a *B#*). Pretty clever!

Next let's look deeper into the lead. In **Ex. 1**, Loomis starts off with a series of 5th and 4th intervals strummed together, ending with a nice trill. Next he plays picked intervals, letting them ring out and get a nice full sound. The lead then goes into a short melody followed by a flowing legato run with hammer-ons, pull-offs, and right-hand tapping.

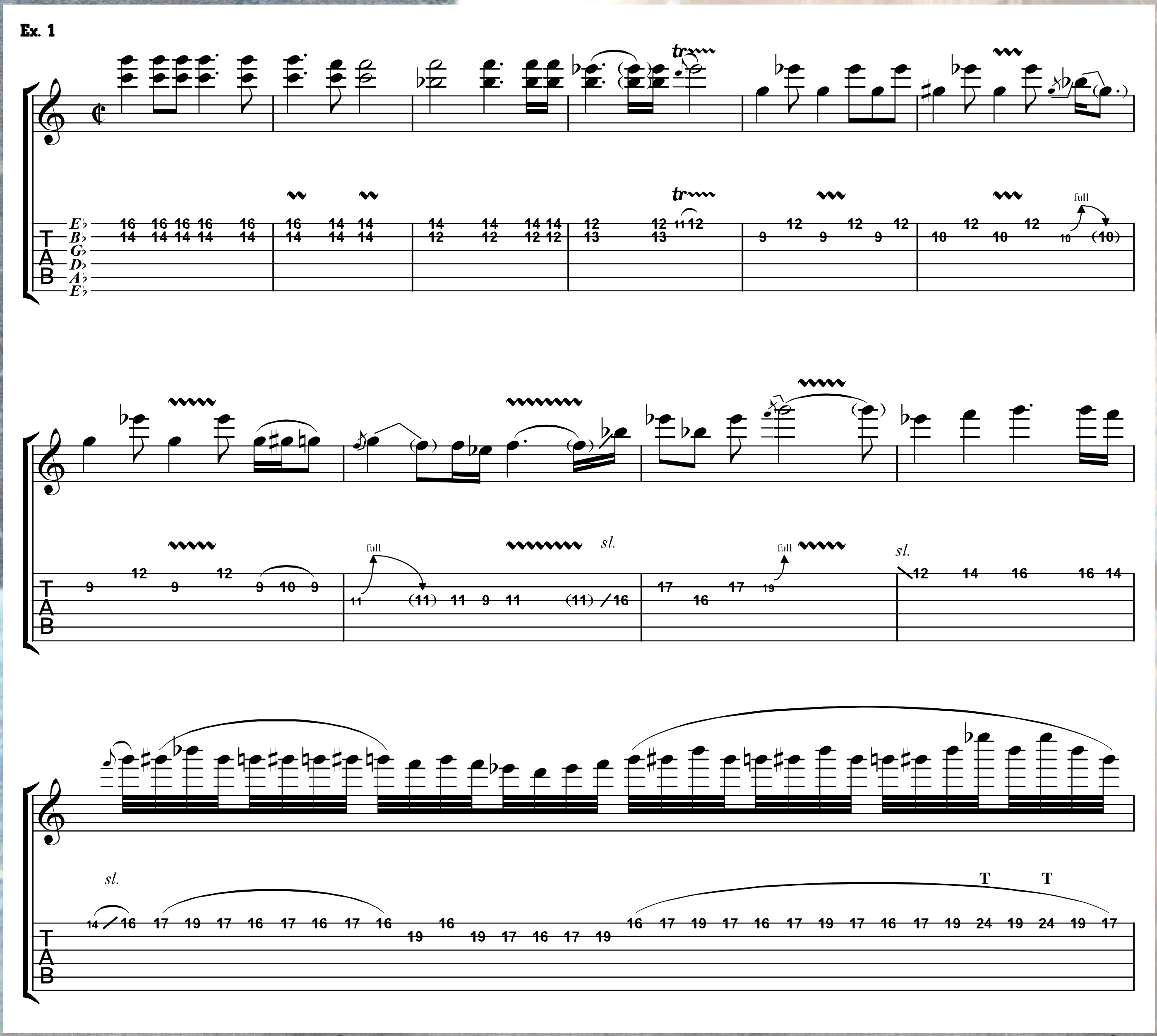
Ex. 2 is an arpeggio section that really shouts out as a Loomis signature part. He does a series of three-string sweep arpeggios in *Emaj* and *C#m* then ends with a great descending *G#maj* arp.

The closing section, **Ex. 3**, starts with a great simple melody that leads you into his dramatic closing legato run. If you take a look at the complete lead, it has so much character. It has dynamics, melody, flash, and feel. As you go to write your next lead keep these things in mind and try to put versatility and character into your playing.

This lesson comes from Jeff's Rock House Method guitar program Extreme Lead Guitar Dissonant Scales & Arpeggios. *You can download the complete video and backing track that corresponds to this lesson for free at guitarplayer.com/ultimatemetal3. Check out Jeff's complete Rock House programs at rockhousemethod.com.*

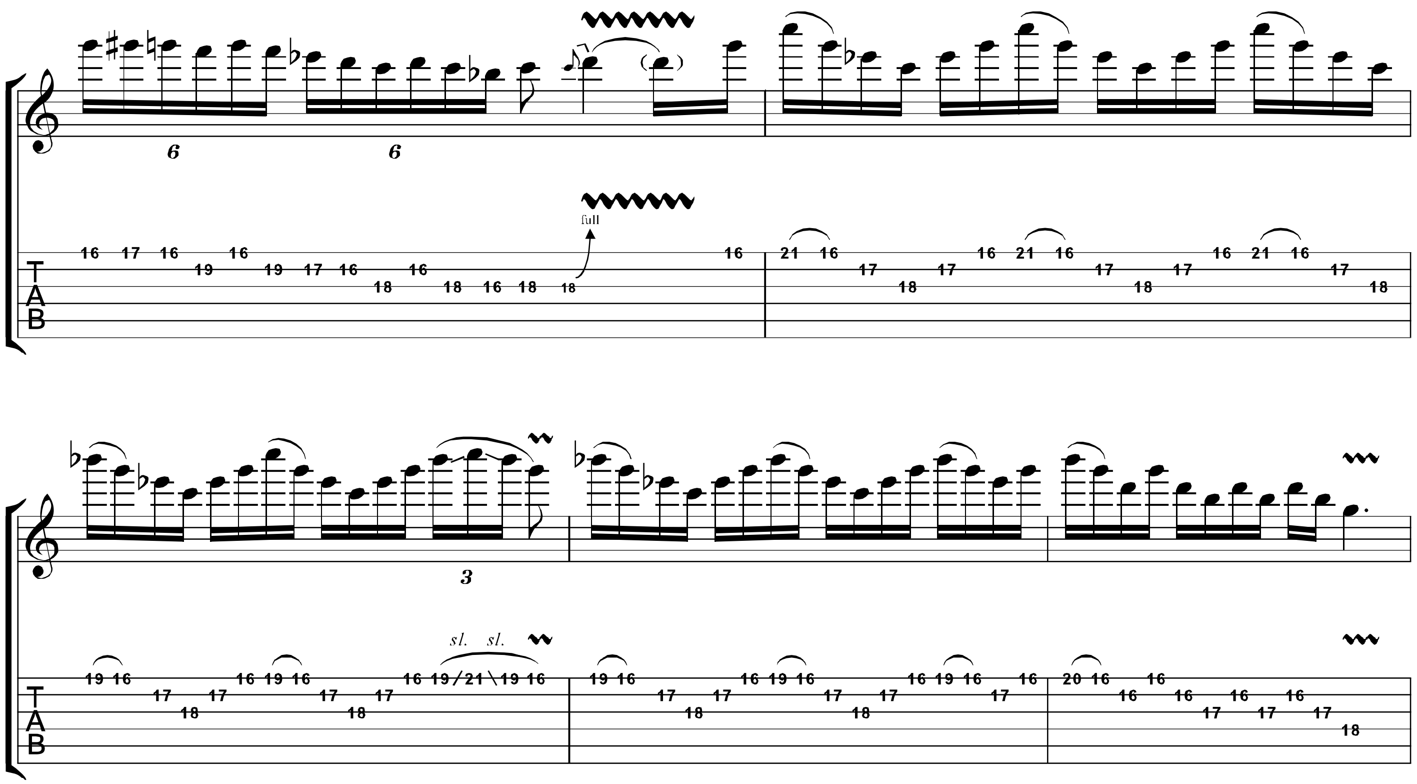
PHOTO: JOE PALOMBO

FREE!
iPod-Ready videos for this lesson at guitarplayer.com/ultimatemetal3

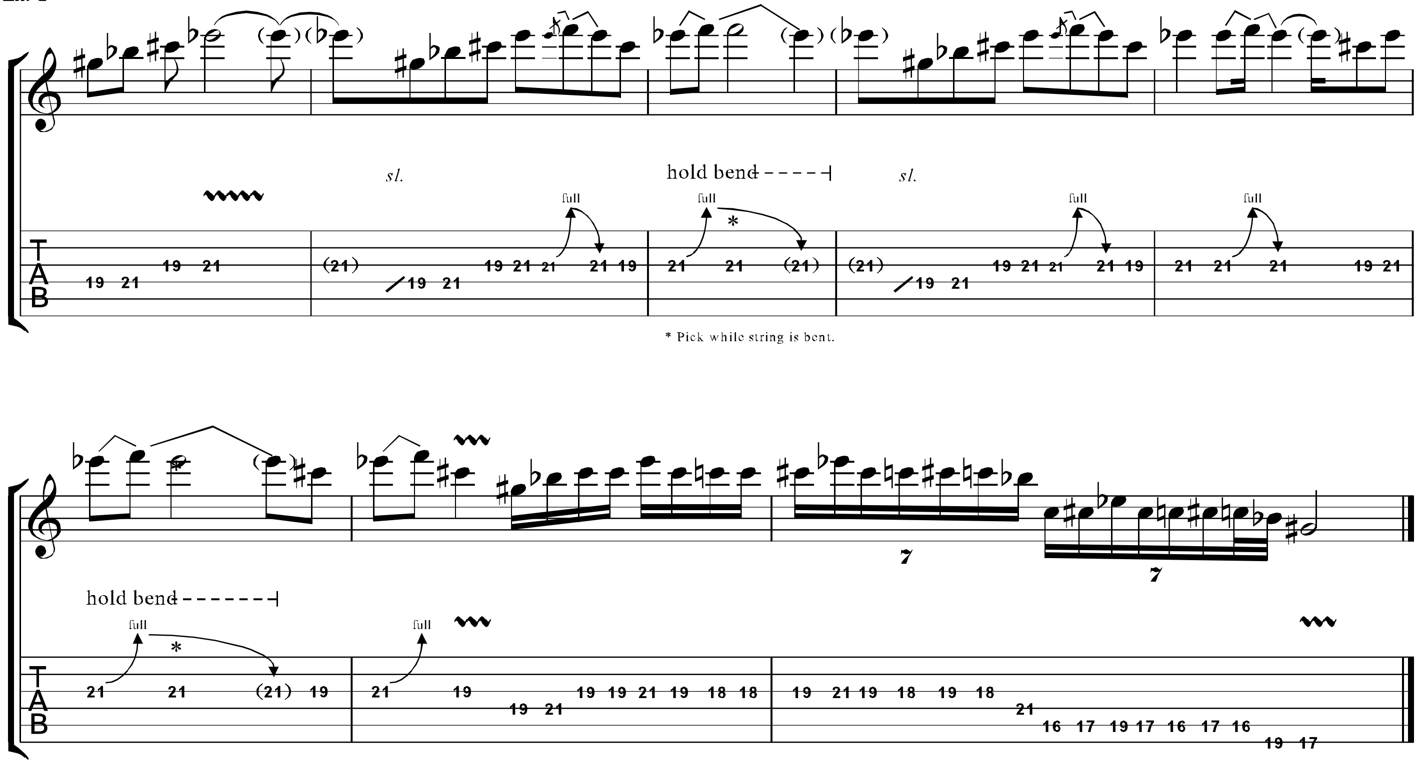


JEFF LOOMIS

Ex. 2



Ex. 3



* Pick while string is bent.

The star® everyone's talking about.

"This is the new amp that will take over the metal world!
Amazing tone, incredible gain and top notch quality.
The Blackstar Series One 200 is my new addiction!"

Gus G. - Ozzy Osbourne / Firewind

Blackstar®
AMPLIFICATION

the sound in your head

Designed & Engineered
by Blackstar Amplification UK

Find your nearest dealer at
www.blackstaramps.com

FREE! iPod-Ready videos for this lesson at guitarplayer.com/ultimatemetal3

BUZ McGRATH

Of Unearth

SYNCOPATED THRASH METAL

By Anthony Lawrence

Buz McGrath is known for his prowess on the 7-string guitar. Buz has a unique sound that makes him stick out in the world of modern metal. Famous for his work in the American metal band Unearth, he combines elements of thrash, hardcore, and melodic metal in his songwriting process. Unearth released *The March* in 2008 and has sold well over 100,000 copies worldwide. Their success is largely because of their ability to write catchy yet heavy metal songs. A good example of the Unearth signature style is a two-part verse section from the song "Grave of Opportunity" from *The March*. It's a very syncopated and thrashy section that incorporates hammer-ons and pull-offs as a rhythm technique. The two riffs have similar chug patterns and can be interchangeable.

Ex. 1 is a section inspired by the verse of "Grave of Opportunity." This riff starts with open-*B* string pedaling. Buz uses this technique throughout the rhythm, constantly chugging in between notes in a pivot fashion. Note how Buz changes the number of open chugged notes in between each phrase. The riff comes from an *A* harmonic minor scale and uses a lot of hammer-ons and pull-offs in between the chugs. It may be difficult to nail the syncopation correctly, so I suggest you use a metronome. Start slow and gradually build up speed—it's not always about playing fast. It's important to focus on being a clean and precise rhythm player. The metronome is a useful tool for mastering the technique and timing of this riff.

The second riff in this two-part section is a syncopated breakdown. Breakdowns like this are common in Unearth songs and a big part of their sound. These interesting rhythmic patterns use what I call "rhythm codes," which are a series of muted or choked chugs creating a metal-sounding Morse code effect. An easy way to write these codes out is by numbering the hits as a rhythm code. The first rhythm code for this riff is 6 1 1 4 1. You would chug 6 open *B* notes then mute (choke), 1 chug then mute, 1 chug then mute, 4 chugs then mute, and 1 chug muted. In **Ex. 2,** play through this rhythm code and get comfortable with this technique. The second time through this riff rhythm, the rhythm code changes to 6 1 1 4. After this Buz finishes up with a hammer pull-off minor riff. Play through the complete two-part verse section in **Ex. 3**.

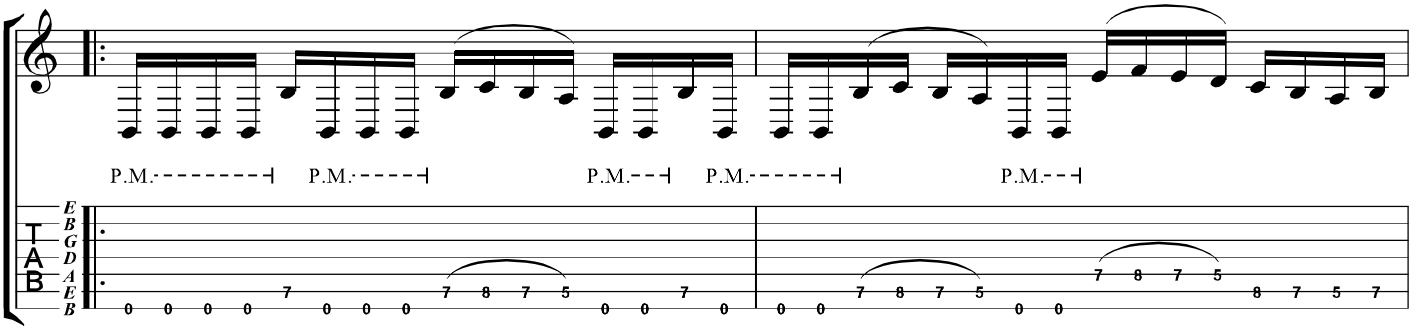
This lesson comes from Buz's full length Rock House Method program due to release June 2010. You can download the complete video that corresponds with this lesson for free at www.GuitarPlayer.com/ultimatemetal3.

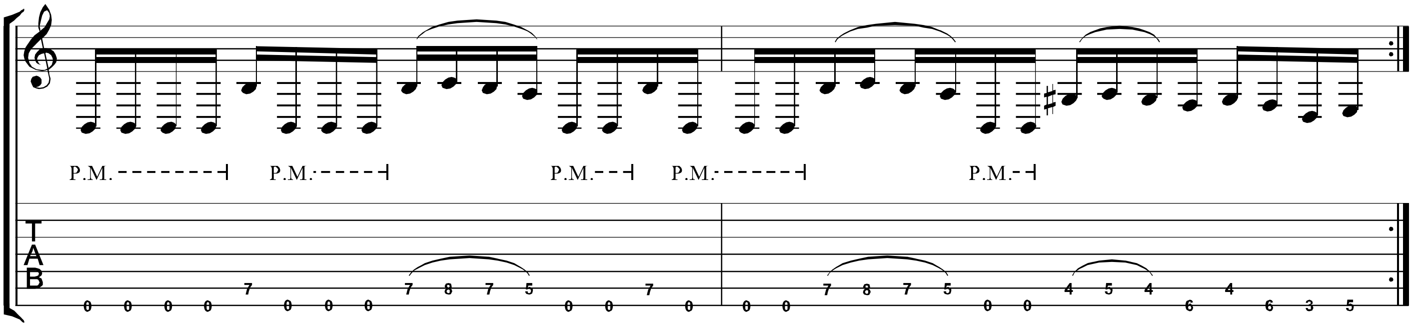
PHOTO: TOM COUTURE

Prestige
Ibanez

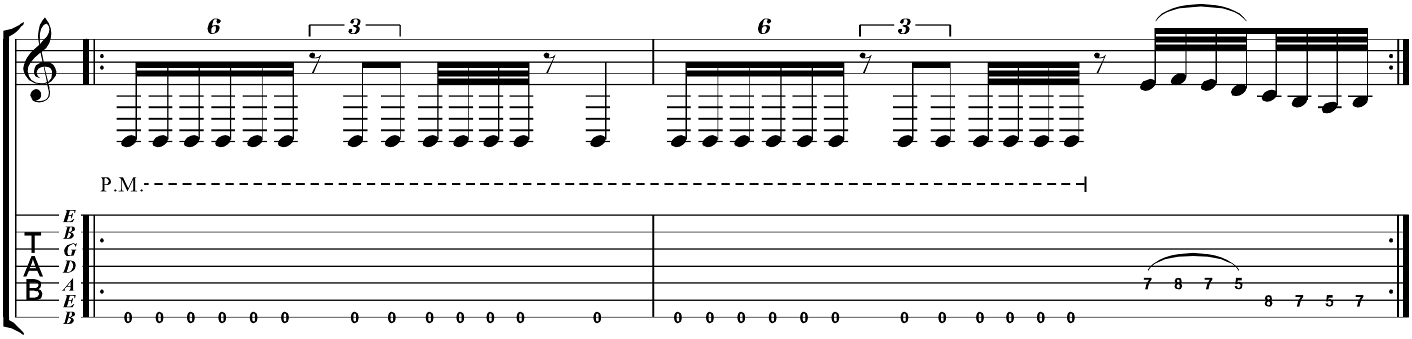
BUZ MCGRATH

Ex. 1





Ex. 2 **Ex. 3**



Sound makes the movie.

BRILLIANT STEREO RECORDING...
NOW ON YOUR VIDEOS.

That's right. We've added video to our amazing digital audio recorders, making the Q3 the best sounding camcorder you've ever heard.

HEARING IS BELIEVING.

The Q3 has two condenser mics in an X/Y pattern for natural depth and highly accurate stereo imaging every time... all at the touch of a button.

LIVES FOR CONCERTS.

Perfect for live performances, rehearsals or making your own music videos, the Q3 is the only handheld video recorder that will handle the high SPLs found in live concerts. You can even change lighting settings for concert shooting.

CUTTING ROOM & DISTRIBUTION INCLUDED...

Use the Q3's on-board USB cable to move your movies to your computer. Then use HandyShare to edit and share them on your favorite websites like YouTube, Facebook and MySpace.

SOUND MATTERS ON YOUTUBE.

There's never been an easier way to promote your band or your music! Simply shoot, edit and share with a Q3 and your videos will sound amazing.

Zoom Q3 Handy Video Recorder
Sound makes the movie.

youtube.com/samsontech | facebook.com/zoomusa | twitter.com/zoomfx
Check out exclusive artist videos at soundmakesthemovie.com

© 2010 Zoom

RUSTY COOLEY

HELLACIOUS ARPEGGIOS AND SUPERSONIC SINGLE-STRING TRIADS

By Jude Gold

When it comes to arpeggiating chords, few approaches are more efficient than sweeping. On a standard 6-string, you can hit six notes in a row with blinding speed by simply raking the pick across the strings. Not much different from a single strum, a sweep takes a minimal amount of energy from your picking hand. The challenge lies with your fretting hand and how well it can keep up with your picking hand.

By strict definition, a chord is arpeggiated when its tones are played in succession from low to high (or vice versa) and are each sounded separately in time. (In other words, they don't ring over each other.) Mark Knopfler made simple triadic arpeggios extremely popular with his mesmerizing, finger-plucked lead guitar fadeout on the Dire Straits' classic "Sultans of Swing." With a pick, you can get the same sort of sound by playing **Ex. 1**, a repeating, two-string arpeggiation of *Em* and *B* chords that employs a single pull-off leading to the second sixteenth-note of every downbeat. It does not, however, feature any sweeping.

Ex. 2 introduces a five-string *C* major arpeggio that is perfect for sweeping. It's the same general shape as an open *C* chord, only moved up an octave. Fret the first note with your 4th finger and the arpeggio's remaining notes should line up perfectly beneath your other three fingers. Sweep the first five pitches downward in one motion. The highest note, *G* is sounded with an upstroke and is then pulled off to *E*. The final four-note descent is swept with an upward pick stroke. See if you can repeatedly loop this entire maneuver. Once you have command of the notes, try to come up with exciting variations on the arpeggios, such as **Ex. 3**. In this version, the pick changes directions a couple of times before returning to the low *C*.

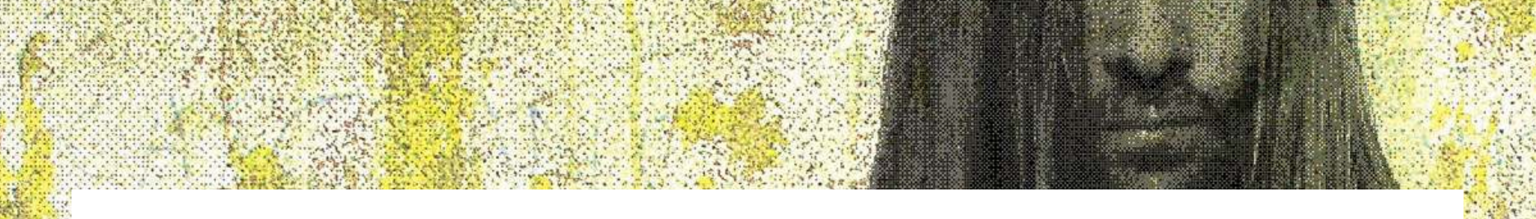
Employing a hammer-on and a pull-off, the *G* major arpeggio in **Ex. 4**—which is based on an open *A* chord shape relocated to the tenth position—is another sweep-friendly grip. As demonstrated by **Ex. 5**, you can switch to a *G* minor tonality by remaining at the 10th fret, but playing an open *Am7* shape instead (which, you'll notice, has close ties to the open *C* fingering introduced in Ex. 2). As with all sweeps, your brushing motions should be connected—almost as if you're painting a fence—rather than delivering individual strokes of the pick. Don't force your sweeps. Take a light approach and let the pick do most of the work.

TRIADS

Major and minor triads—we don't always think of these innocuous, nursery-rhyme-simple harmonic clusters as building blocks of a molten metal cadenza. But in the hands of Rusty Cooley, diatonic triads pick up where Eddie Van Halen's soaring, triad-based solo break on "Ice Cream Man" left off and launch full-throttle up into the farthest sonic reaches of the shredosphere. The trick is to play each triad on a single string—and *fast*.

In the key of *E* minor, you'll often hear Cooley playing blistering runs of sky-high diatonic triads that start no lower than the 15th fret of each string [**Ex. 6**]. "The

PHOTOS: RODNEY DABNY



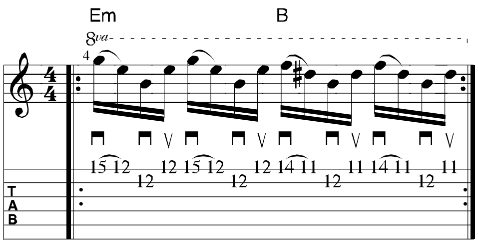
first thing to do is get used to the shapes," says Cooley. "Each triad starts on the 3 of the chord, and the root is always at the 24th fret, and is the same note as the open string two octaves below," says Cooley. "For example, on either of the *E* strings, the Em triad starts on the 3, *G*, at the 15th fret; hits the 5, *B*, at the 19th fret; and tags the root, *E*, up at the 24th fret."

There are a number of ways to play single-string triads. Cooley suggests starting by picking the first note and hammering the two that follow [**Ex. 7**]. Next, apply the same tactic starting on the highest pitch and descending using pull-offs [**Ex. 8**]. Or, pick the lowest note and ascend and descend legato through the other two [**Ex. 9**]. Last but not least, practice picking every note [**Ex. 10**], and, of course, practice all four approaches on every string.

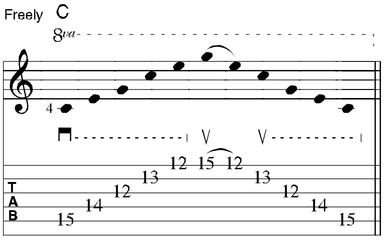
"The real excitement begins when you burn through all six triads in a row," says Cooley, tearing through the single-string arpeggios so savagely fast it could humble Niccoló Paganini. "When I'm ascending, I pick only the lowest note of each triad and hammer the other two. Descending, I play the same pattern of notes in reverse, but entirely legato, all the way down."

One of Cooley's favorite modes of attack is to descend through all six triads using a five-note pattern on the first string followed by a seven-note pattern on each string that follows [**Ex. 11**]. "That gives this descent a less predictable sound," says Cooley. (For clarity, the phrase is presented with no time signature so the notes can be beamed separately for each string.)

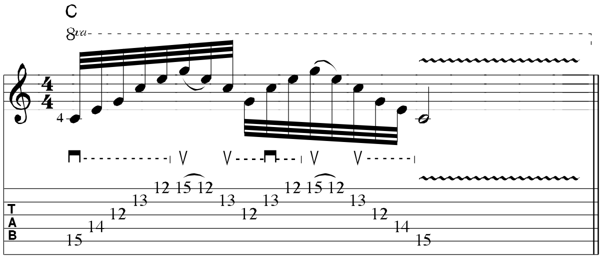
Ex. 1



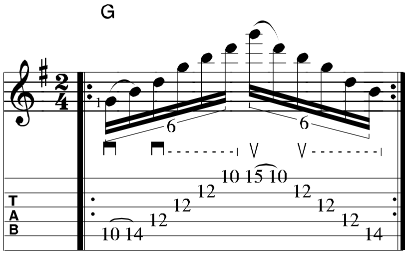
Ex. 2



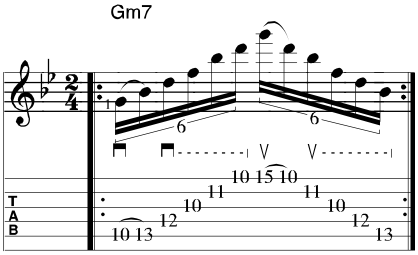
Ex. 3



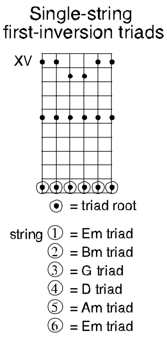
Ex. 4



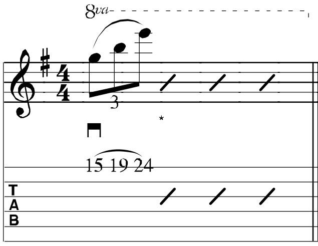
Ex. 5



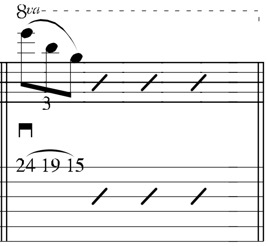
Ex. 6



Ex. 7

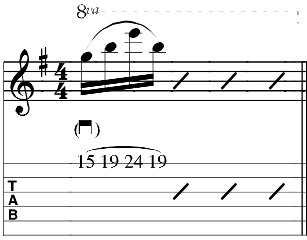


Ex. 8

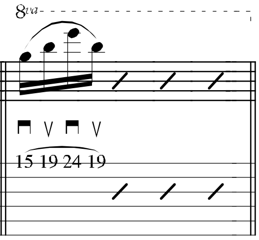


*slash mark = repeat previous beat's notes

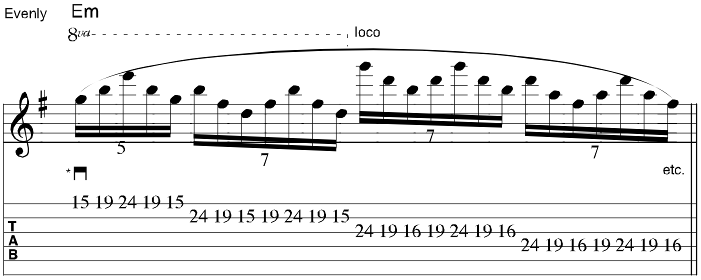
Ex. 9



Ex. 10



Ex. 11



*pick first note only

EXCLUSIVE INTERVIEW!

FREE! iPod-Ready videos for this lesson at guitarplayer.com/ultimatemetal3

Bullet For My Valentine's

MICHAEL "PADGE" PAGET

By Deirdre Jones

"Fame does feel good. There's nothing better than walking onstage and playing to 80,000 people where everyone is singing your songs back and going crazy," says Bullet for My Valentine's Michael "Padge" Paget. "In America, the young kids that come to our shows aspire to be that person onstage, a rock icon playing the guitar. My advice to them is to get in bands with your friends, jam, and play your favorite songs." He speaks from experience. Around 1998 in Bridgend, South Wales, Padge and a childhood friend, co-guitarist and vocalist Matthew Tuck, got together with few more mates to perform under the moniker Jeff Killed John. After regrouping in 2003, they reinvented themselves as Bullet For My Valentine. "We come from a tiny mining town, and years ago the government shut the industry down. There's been nothing going on here. We decided we'd do whatever it took to get out and make it happen. I say if you want it that bad, just go for it. You don't have to have a life of sh*t working in factories." BFMV's third full-length album, *Fever* [Jive] is out in April 2010.

The guitar tone seems a little heavier this time around. What did you change?

The mix is incredible on this album. The guitar tone itself beats them all. On previous albums we always used four guitar tracks, two guitars panned left and right. This time we only recorded one guitar left and right with the drums, bass, and vocals down the middle. The result is a larger sound that's not so crowded sonically. We wanted to do something to freshen up our sound so it sounds real to the listener, like you're hearing a band playing in the room with you.

Did you switch up any of your usual guitars or amps?

I've always used my signature ESP Padge model on the past recordings, plus this time I used the Gibson Zakk Wylde Les Paul Bullseye guitar with EMG 81 pickups for extra crunch. I played through a Peavey 6505 amp, which I also used on the last record. The bulk of the tone you're hearing on the record is pretty much just the amp. Live, I run both the Peavey and a Mesa/Boogie Dual Rectifier. I'm still fiddling with the tone, so things might change, but I always use an Ibanez Tube Screamer. For any serious metal guitar player, the Tube Screamer is definitely a very important tool for tone.

Besides stripping down your gear, what else went on behind the scenes that affected the sound?

We wanted to go back to basics, and lucky for us, we got Don Gilmore as producer this time. He actually approached us and said he wanted to record our band. We're pretty confident as players, but when Don recognized that, and told us he thought we were musicians who could really play, it was cool coming from him. Some of the bands he's worked with in the past, like Linkin Park and Lacuna Coil, have sounded amazing. We wanted to use our album *The Poison* as sort of a blueprint to write. It's from a few years back and a good example of the raw, classic feel of the band. We even went to the exact studio where we recorded *The Poison*. We tried to stay away from the thrashier moments and concentrated on melodies and hooks. Our intent was to let the vocals carry much of the songs. The music was written and ready to go early on, so we went through the guitar recording really fast and finished all the instrumental tracks in a month. It was the vocals that really took a long time. A lot of the songs were written and re-written four or five times, and there were arguments and walk outs in the studio—pretty much all during the vocal sessions. Matt was having trouble

writing, and he had tons of throat problems. There was also the matter of getting Matt to trust Don. At the end of the session, he realized Don was just trying to get the best out of him. One of the reasons we wanted him was because he'd produced such inspired vocal performances on his past works.

What's your playing background?

I don't really have a musical education. I took no lessons, because I couldn't afford any formal training. There was no internet, either, so I was in a bit of a predicament. I kind of hunkered down and did my best to watch and learn by listening. I think this approach can make a more authentic player, one who's not just repeating back what they learned in lessons. I played bass years ago in a punk band, and I guess it had some influence on the way I play, because the bass is such a percussive instrument. I wouldn't say it affected me style-wise, but it can come out in the way I can be heavy handed on the rhythms.

What about the other nuts and bolts of your gear?

I use 1mm Dunlop Tortex picks, the black ones, because they make them quite chunky. I like the standard Ernie Ball strings in a .010-.052 gauge. We're tuning to dropped-C [*C*, *G*, *C*, *F*, *A*, *D*, low to high].

Who were the guitarists that inspired you to pick up guitar when you were a kid?

When I was young it was Kirk Hammett and Metallica with their amazing riffs, and Adrian Smith and Dave Murray of Iron Maiden with their guitar harmonies. Dave Mustaine and Marty Friedman of Megadeth have been big influences on all of us. We went to a Marty Friedman show in Japan, and as part of the show we were supposed to get up and play onstage. But we didn't, because we were both too scared to play in front of him! Mostly, though, it was Kurt Cobain that really turned things around for me. I didn't really have any direction musically in my life. During the early '90s, there was all this metal pop power ballad kind of stuff going on. One day my friend brought Nirvana's *Nevermind* home, and after we heard Kurt play those first parts, it never came off of the stereo. It caused a massive explosion all over where we lived, and all over the world. It was amazing. Everyone was walking around in ripped cardigans and bleaching their hair. The guy who taught me my first guitar chord actually took his own life the same way that Kurt did, because he was such a fan. Those were strange times.

Is it challenging to keep up the high-energy harmony vocals and guitar leads onstage?

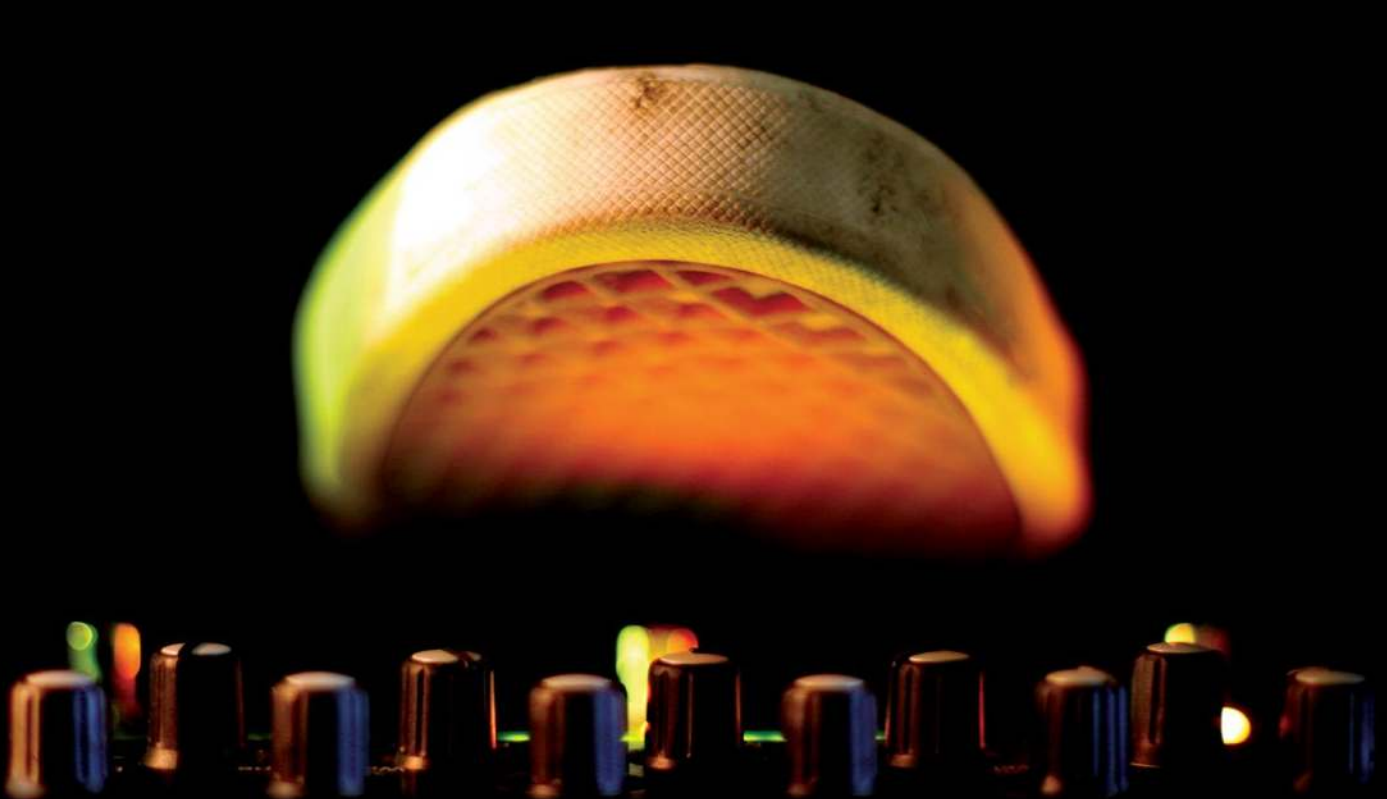
Live, we usually back away on harmony vocals, but we don't have a problem with guitar harmonies. It still works between the two of us with the bass backing it up.

How do you feel about the current state of music?

I know there's a big scene in the metal and hard rock industry right now, but the pop scene is really awful these days. We get a lot of dance, trance, and acid over here. It's not even as good as hip-hop. It's crap. I don't think there's enough blues, like I've been able to hear in the States. I love it. I wish we had more places to hear it.

How do you answer questions from fans on technique?

I did an instructional guitar DVD with Rock House. It kind of teaches the kids how to play our riffs and leads without being too technical. I'll have another coming out when the new record drops, which will be a little more advanced, but I'm not really the technical king or anything. I just enjoy the shape of an arpeggio. I like to envision the shapes on the fretboard. It's kind of cool when you're messing around developing leads and whatnot. What I want to get across is that if someone wants to take our sound, or anyone else's influence into their own music, they're going to have to practice. It's the only way anyone is going to get good. You've got to set aside a few hours a day and work up to a routine. Don't practice the same thing over and over. Try doing something for ten minutes and move on, then 20 minutes and on to something else. It's like a workout or exercise regimen, same as training. Stand your own ground and beat up any jocks that give you a hard time. Oh, sorry. You probably can't say that in the magazine.



STEP UP

For years, guitar legends Jimmy Page, Frank Zappa, Brian May, Steve Vai, Adrian Belew, Robert Fripp, and John Petrucci have depended on Eventide. Now, the legendary Eventide sound can be yours. TimeFactor features Eventide's 10 best delay effects; ModFactor includes Eventide's 27 best modulation effects; PitchFactor includes 10 signature Eventide Harmonizer pitch+delay effects. Each effect has been carefully selected from Eventide's vast catalog of nearly 40 years of boundary-smashing effects, used on hit after hit.

Studio quality effects made stompbox simple. What are you waiting for? Check out the Eventide Stompboxes: TimeFactor, ModFactor, and PitchFactor at eventide.com, or visit your local Eventide dealer.

Eventide®
STOMPBOXES
EVENTIDE.COM

Eventide and Hamonizer are registered trademarks of Eventide Inc. ©2009 Eventide Inc. One Alsan Way, Little Ferry, NJ 07643 USA

PHOTO: JOE PALOMBO

FREE!
iPod-Ready videos for this lesson at guitarplayer.com/ultimatemetal3

ANDREAS KISSER

Sepultura

DISSONANT SOLOING CONCEPTS

By Jimmy Rutkowski

Sepultura's gunslinger Andreas Kisser is a man to be reckoned with. The Brazilian thrash guitarist has been influencing countless bands since Sepultura's 1987 release *Schizophrenia*. With nearly a dozen records and four Brazilian soundtracks to his credit, Andreas shows no signs of slowing down.

In this lesson I'm going to be discussing Andreas Kisser's dissonant soling concept. During the '80s, Andreas abandoned the "watch me shred this scale" mentality that so many guitar players seemed to be falling into and went for a more rhythmic soloing style. Andreas combines the feel of the drums and the pulse of the music with a noise-oriented approach. He mixes these elements with his scales, lead techniques, and a little wah pedal thrown in to form his unique sound. Now don't think for a second Andreas lacks the lead chops to shred. I worked one-on-one with him for a week recently, and Andreas has no shortage of shredding chops in his arsenal. This approach makes him stand out amongst thrash metal players.

A great example of his dissonant techniques is the lead section of the classic Sepultura show-closing anthem "Roots, Bloody Roots" from their 1996 release *Roots*. This is the first song Sepultura released when they began lacing up their guitars with .013-.056 gauge strings tuned to dropped *Bb*. So get your wah pedal out and let's take a look into how Andreas mixes insanity and notes together to make a solo that sends the masses into the mosh pit.

Taking something familiar to the listener and restating it in a lead is a great way to grab the listeners' attention. Andreas creates the opening of this lead by altering how he plays the dissonant riff from the beginning of the song. **Ex. 1** is the song's opening riff. Notice that the second string is only bent a quarter-step making the two notes sound out of tune with each other. The solo is broken into four sections. The first section, **Ex. 2**, is

the opening to the lead. For this riff he holds the same two notes down, but instead of picking them separately he picks them together while bending the second string a semi-tone, this creates as much tension as fingernails on a blackboard.

In the second section of the solo, **Ex. 3**, Andreas is using trem picking. He keeps the alternate picking precise.

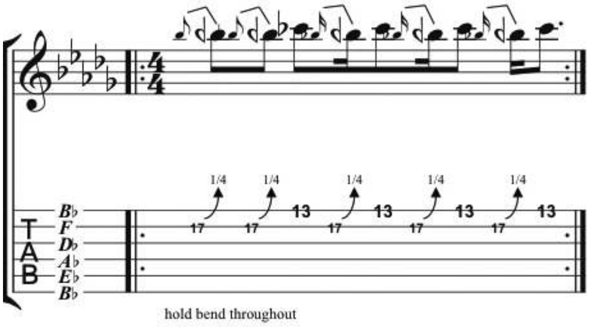
In **Ex. 4**, the third section of the solo, Andreas is playing the same two notes that finished off the last section. This time, however, he is playing them by frantically yanking and dipping with his tremolo bar. Note that every time Andreas does something like this, he alters it to the feel of the moment. As he says, "Do whatever you feel!"

The fourth and last section in this lead **(Ex. 5)** begins with a trill on the fourth string 4th fret with the open fourth string. Don't let go of that bar! Andreas still keeps the frantic whammy bar right through this whole last part. From the trill, Andreas slides up and down the fourth string while using the whammy bar and ends on the 20th fret. Andreas always likes to finish the lead with a little extra frenzy, so he really digs into the bar and puts as much franticness into the sound as possible.

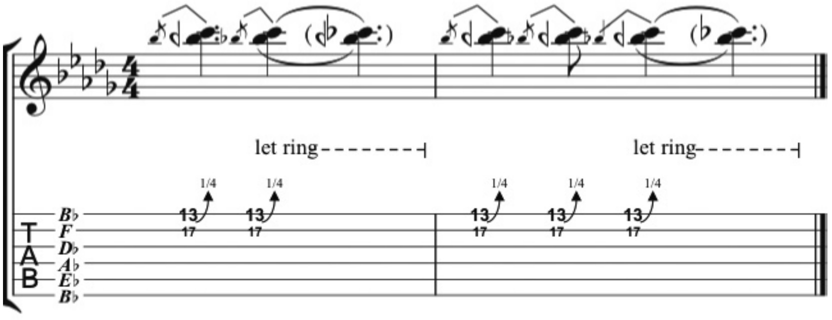
Now, get out your wah pedal and use it to enhance the noisiness of the entire lead. Once you get through the sections individually, put the pieces together as in **Ex. 6** and go for the glory! As you can see, Andreas combines the whammy bar, the wah pedal, dissonant bends and scales together to create a Tim Burton-style lead statement.

This lesson comes from Andreas's full length Rock House Method program due to release summer 2010. You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out all the complete Rock House programs at rockhousemethod.com.

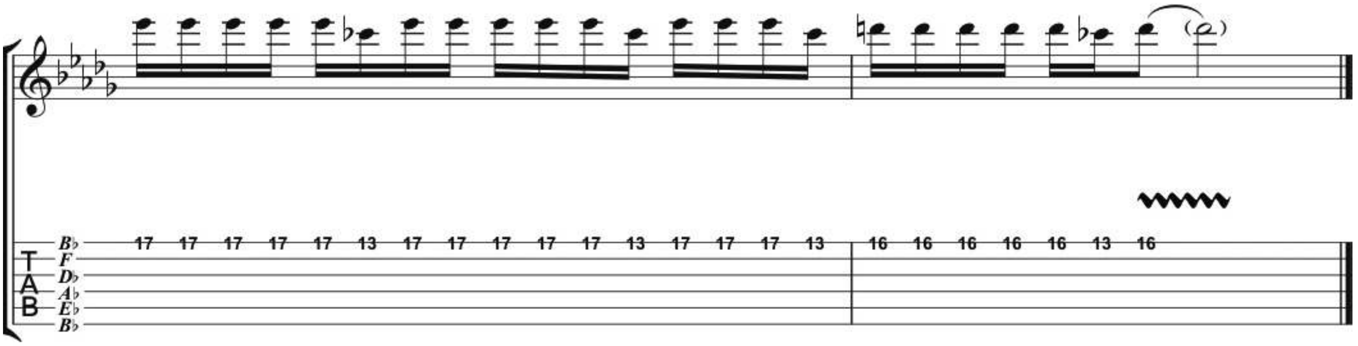
Ex. 1



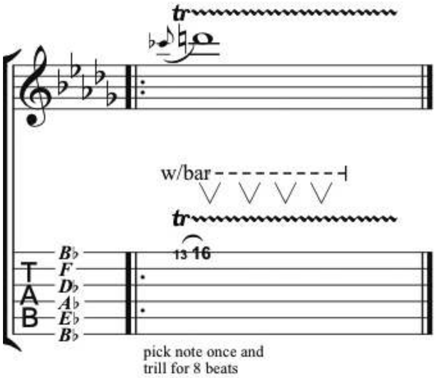
Ex. 2



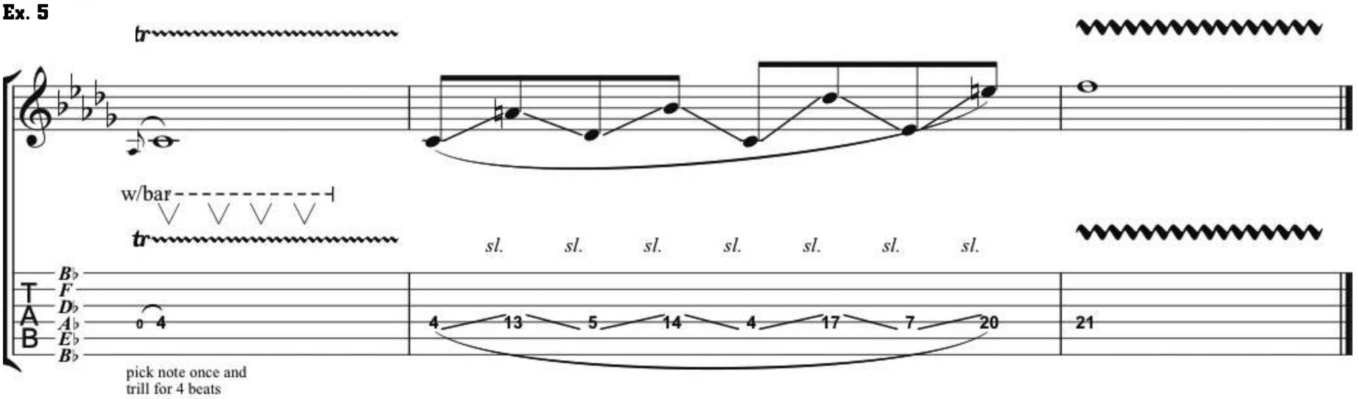
Ex. 3



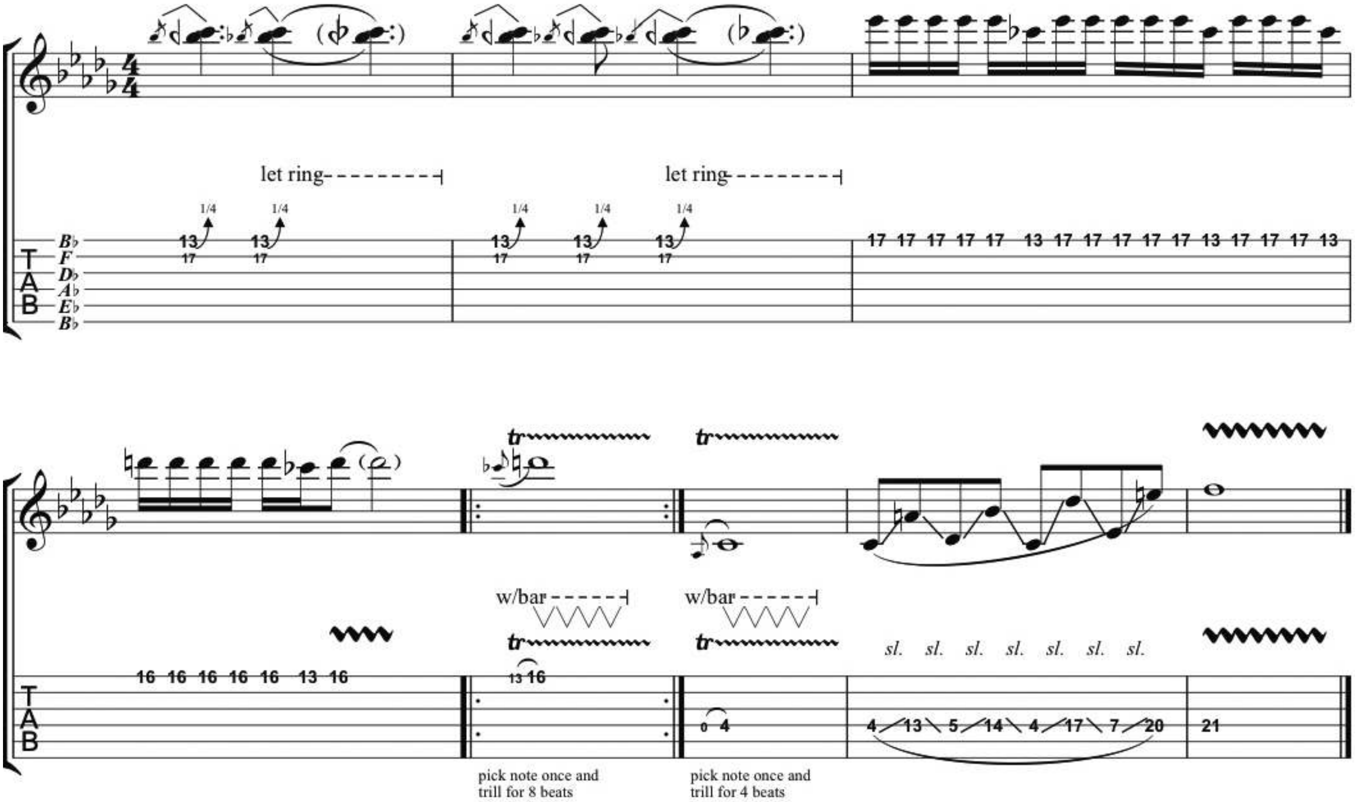
Ex. 4


tr
w/bar
pick note once and trill for 8 beats

Ex. 5


tr
w/bar
sl. sl. sl. sl. sl. sl. sl.
pick note once and trill for 4 beats

Ex. 6


let ring
1/4
tr
w/bar
sl. sl. sl. sl. sl. sl. sl.
pick note once and trill for 8 beats
pick note once and trill for 4 beats

GARY HOEY

MELODIC PHRASING

By Jimmy Rutkowski

World-renowned guitarist Gary Hoey, a man who needs no introduction to veteran guitar players, has finally made his first guitar instructional program with Rock House. Gary is one of the hardest working men in the business today. He has a collection of 16 albums, five top 20 Billboard hits and is listed as one of the top 100 guitar players of all time, not to mention he has created music for ESPN's summer games, No Fear, the San Diego Padres, and many others.

Gary plays with great melodic phrasing, often making his leads have the same effect as a seasoned lead vocalist. This ability is a true gift and in his instructional program he gave great insight to his process for creating powerful yet memorable leads. Guitarists often shred over a progression without giving the lead the melodic content that it deserves. I'm going to show you how Gary outlines his progressions and targets the chords within his lead ideas.

To begin, let's lay down the foundation: the chord progression. No matter what you play, there will never be something that defines your scale and note choices more than the progression you are playing over. For this lesson, Gary uses the rhythm from his song "Zen Den" from his album *Money*. The structure is simple, *Dm-Am-Bb-Gm*. Here are the fingerings for this rhythm.

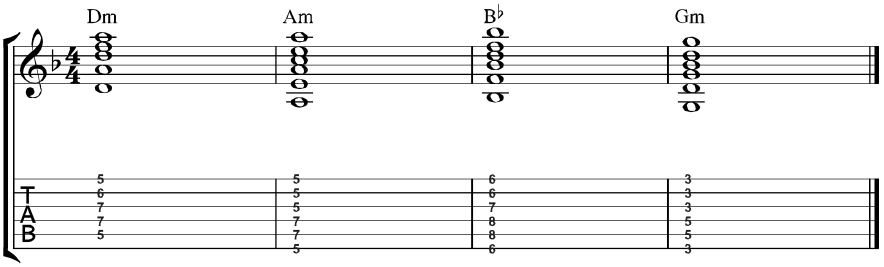


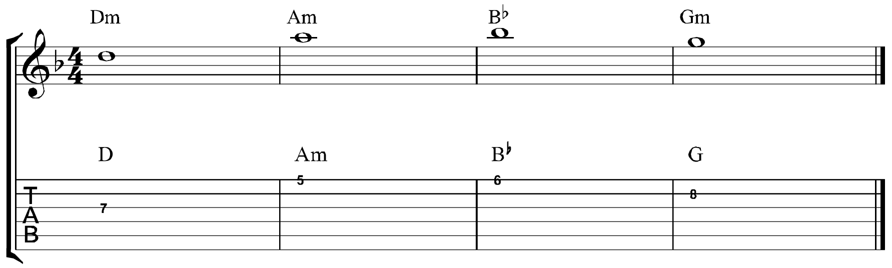
PHOTO:STEVE PITKIN

Now that the harmonic foundation is set, let's determine the key. The chord progression is a Im-Vm-VI-IVm in the saddest of all keys, *D* minor. Armed with that information, we know the diatonic modes we are going to use over this progression; *D* Aeolian, *A* Phrygian, *B♭* Lydian and lastly *G* Dorian. These modes are spelled out as:

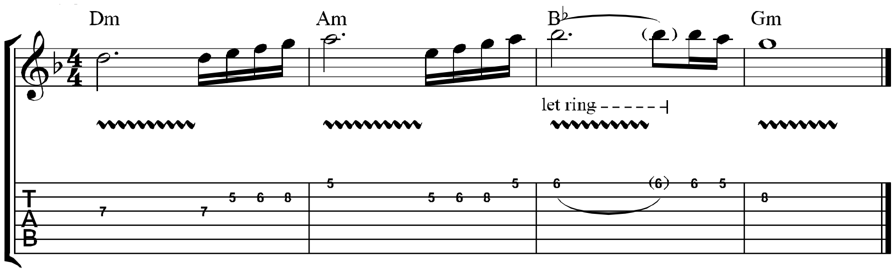
D Aeolian:	*D*	*E*	*F*	*G*	*A*	*B♭*	*C*	*D*
	1	2	♭3	4	5	♭6	♭7	1
A Phrygian:	*A*	*B♭*	*C*	*D*	*E*	*F*	*G*	*A*
	1	♭2	♭3	4	5	♭6	♭7	1
B♭ Lydian:	*B♭*	*C*	*D*	*E*	*F*	*G*	*A*	*B♭*
	1	2	3	♯4	5	6	7	1
G Dorian:	*G*	*A*	*B♭*	*C*	*D*	*E*	*F*	*G*
	1	2	♭3	4	5	6	♭7	1

Notice that they all have the same seven notes within them. This is because they are all relative and diatonic to the key of *F* major or its relative minor, *D* minor. Now that we have the modes in mind let's start targeting our chords.

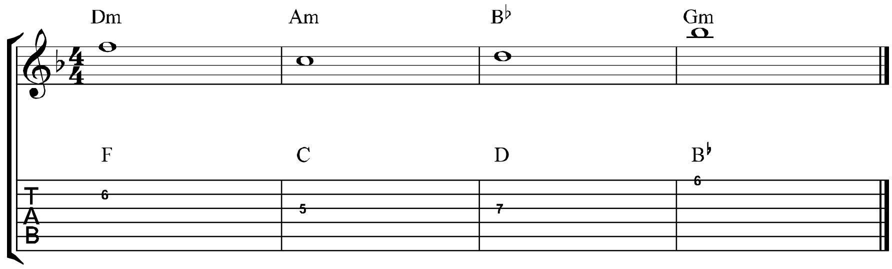
First Gary begins by using the root notes of each chord as his target notes. These are *D, A, B♭* and *G*.



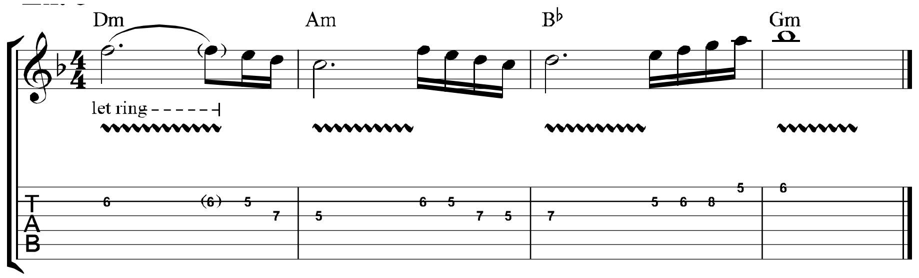
Now Gary shows you how to use the root note targeting by walking into the notes via the modes.



That is the basic concept. Now let's use the other two notes—the thirds and the fifths—within each chord. The thirds are *F* (the ♭3 of *Dm*), *C* (the ♭3 of *Am*), *D* (the 3 of *B♭*), and *B♭* (the ♭3 of *Gm*).

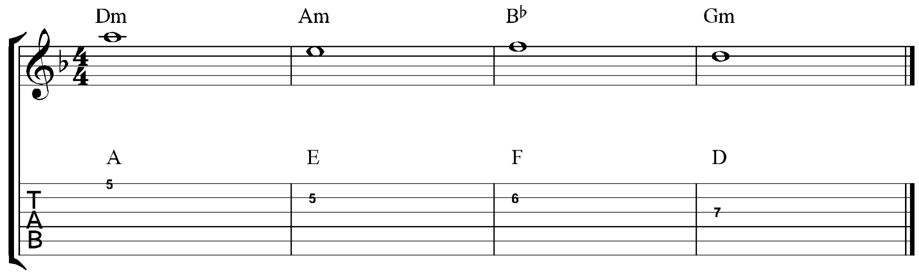


Once again, let's take those target notes and in conjunction with the scales, and build a lead line that targets the chord progression

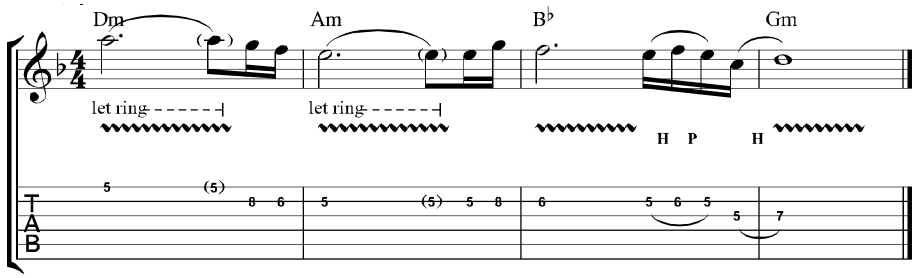


I want you to notice something about these lines: The notes are sparse. It goes back to that old saying "less is more" and in music, especially when you are going for a very melodic feel, that couldn't be truer. Allowing the notes to breathe brings them to life. Too many times, guitar players try to fill the space with as many notes as possible. True, there are times when this applies, but it should never be the rule.

Moving on, let's use the last chord harmony tone, the fifths. These notes are *A* (the 5 of *Dm*), *E* (the 5 of *Am*), *F* (the 5 of *B♭Maj*), and lastly *D* (the 5 of *Gm*). Let's look at these now.



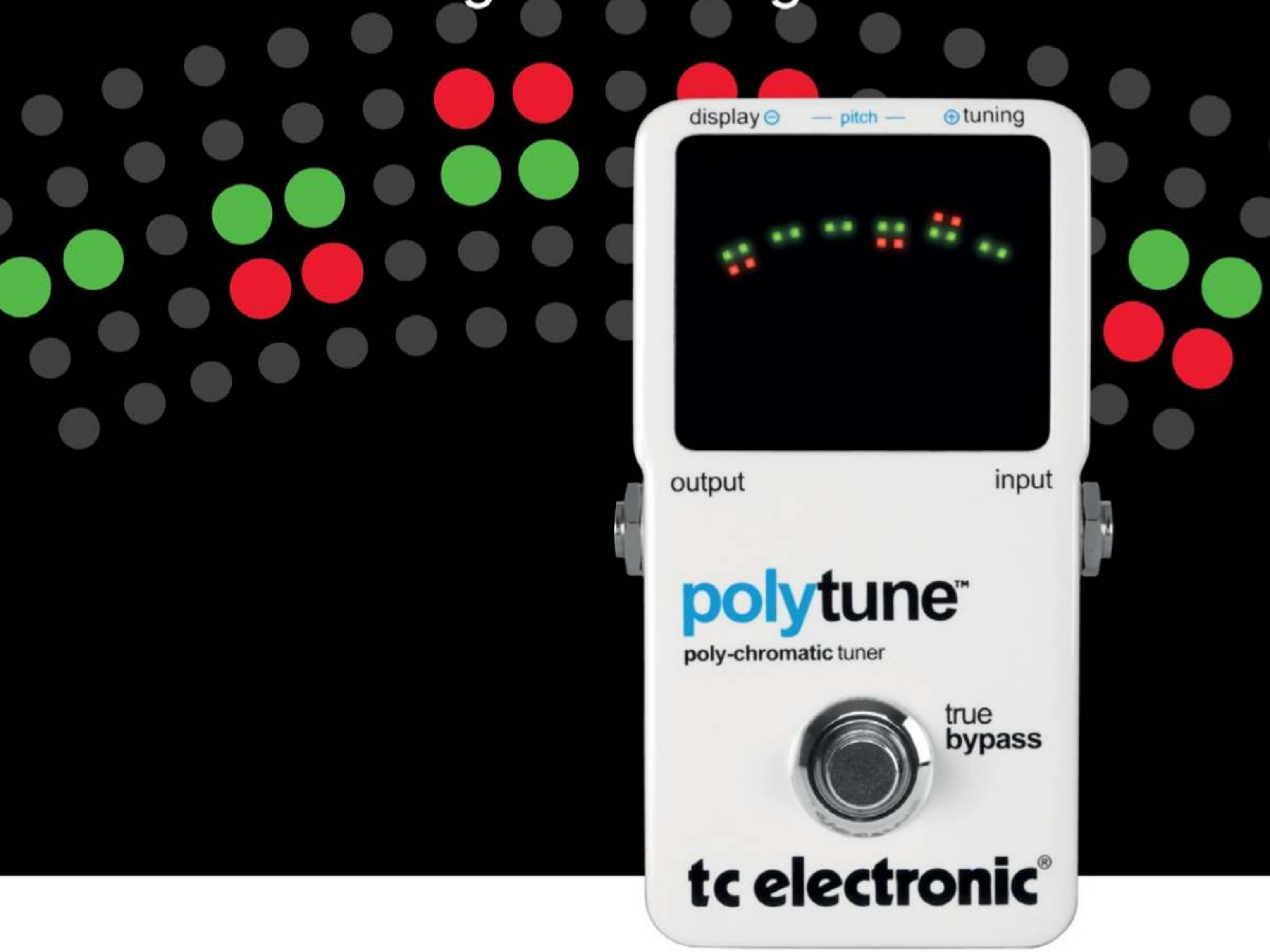
As we have done with the root notes and the thirds, let's apply these tones to a melodic line over the chords.



When you feel comfortable playing these, apply all three lines to the chord progression. Next start creating your own passages into the target notes using the modes we outlined earlier. Finally, apply this technique to as many chord progressions as you can. If you have trouble understanding which modes to use over which chords, or feel that you want to understand modes better, I would suggest that you get a copy of John McCarthy's Rock House program *Modes Demystified*.

This lesson comes from Gary's Rock House Method Guitar program Leads, Melodies & Techniques. *You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out Gary's complete Rock House programs at www.rockhousemethod.com.*

Still tuning one string at a time?



polytune™
poly-chromatic tuner

Guitar + Bass

At a stroke PolyTune revolutionizes how you tune your guitar. The world's first polyphonic tuner makes tuning easier than ever. Simply strum all strings on your guitar or bass and PolyTune instantly tells you which strings need tuning.

Could we have made tuning any simpler or quicker than this?

STRUM TUNE ROCK

tcelectronic.com/PolyTune

tc electronic®

DAN JACOBS

CRAZY GNARLY TAPPING MADNESS

By Jimmy Rutkowski

Axe wielder Dan Jacobs is the lead guitarist of Atreyu. Dan is the kind of guitarist that pays attention to the details within a composition. He always seems to know when to let the music dictate what's needed and when to tell the music what is needed. Dan's command of his instrument seems to be a perfect balance at all times.

In this lesson, I am going to look at Dan's tapping technique. Dan is able to throw tapping into his solos at the right time and holds back from going overboard. "Tasteful Placement" should be Dan's middle name. With that, let's get out our metronomes and tackle these examples.

Ex. 1 is a sixteenth-note triplet tapped minor arpeggio. This example incorporates the root, 3rd and 5th degrees of the *D* natural minor scale. The lick begins with a tap on the 5th degree *A* pulled off to the tonic *D* and finishes with a hammer-on to the minor 3rd *F*.

Ex. 2 takes the previous idea and adds an *A* minor arpeggio to the mix. The lick alternates between the two arpeggios on each beat. Again, the *A* minor arpeggio is played the same as the *Dm* arpeggio. Tap the 5th degree, pull off to the tonic, and finish with a hammer on to the minor 3rd.

Ex. 3 is a tapping idea that uses sixteenth-notes and the *B♭* major scale. This lick begins by tapping the 3rd degree *D*, which is pulled off to the tonic *B♭*, followed by a hammer-on to the second degree (*C*), and then pulled back off to *B♭*.

In **Ex. 4** Dan builds off of the previous lick. This time, building upon the sixteenth-note tapping idea in the key of *B♭*, Dan adds in the 4th (*E♭*) and the 5th (*F*) degrees of the scale in a melodically sequenced theme. The tapped note pattern is the 3rd followed by the 4th and finally the 5th. This is repeated two times with each tapped interval being played for a whole measure.

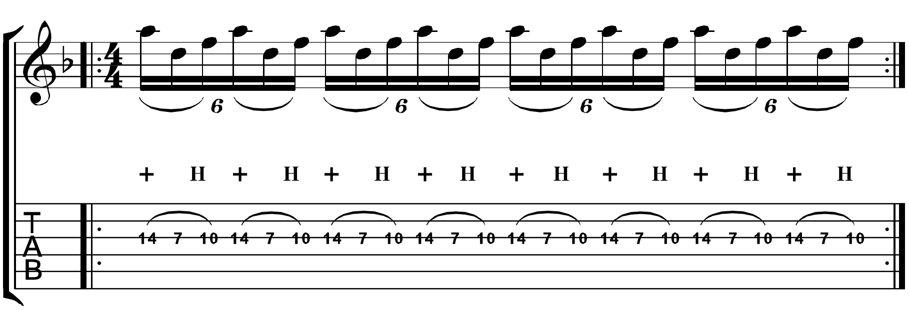
Now take the seventh-position *Dm* scale in **Ex. 5** and the second-position *Dm* scale in **Ex. 6** and use them together to create your own tapping licks. The seventh position scale form will be the notes you are fretting and the second position scale form will be the pattern that you will use for the tapped note. **Ex. 7** is a lick I came up with to get you started.

This lesson comes from Dan's Rock House Method Guitar program Leads, Runs & Rhythms. *You can download the video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out all Dan's complete Rock House programs at rockhousemethod.com.*

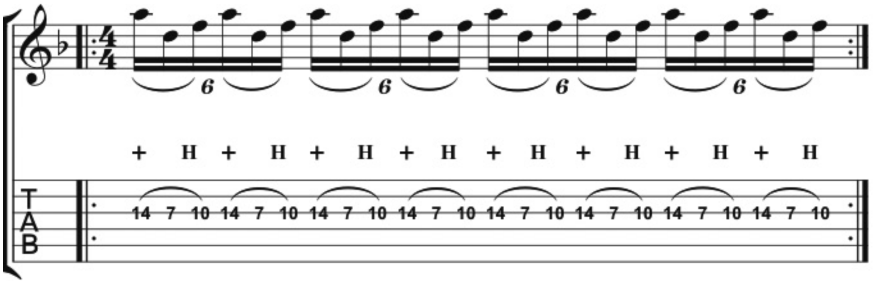
PHOTO: JOE PALOMBO

FREE!
iPod-Ready videos
for this lesson at
guitarplayer.com/
ultimatemetal3

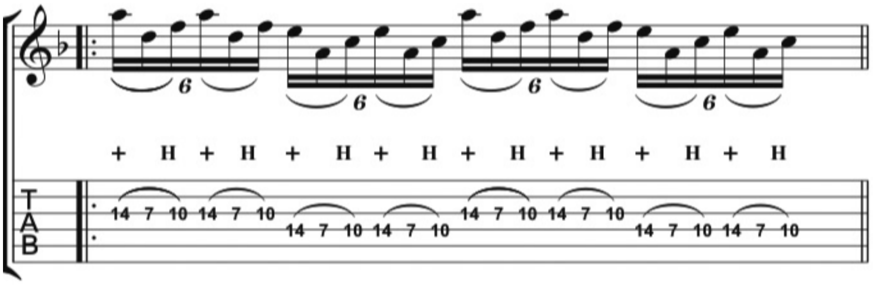
Ex. 1



Ex. 2



Ex. 3



Ex. 4

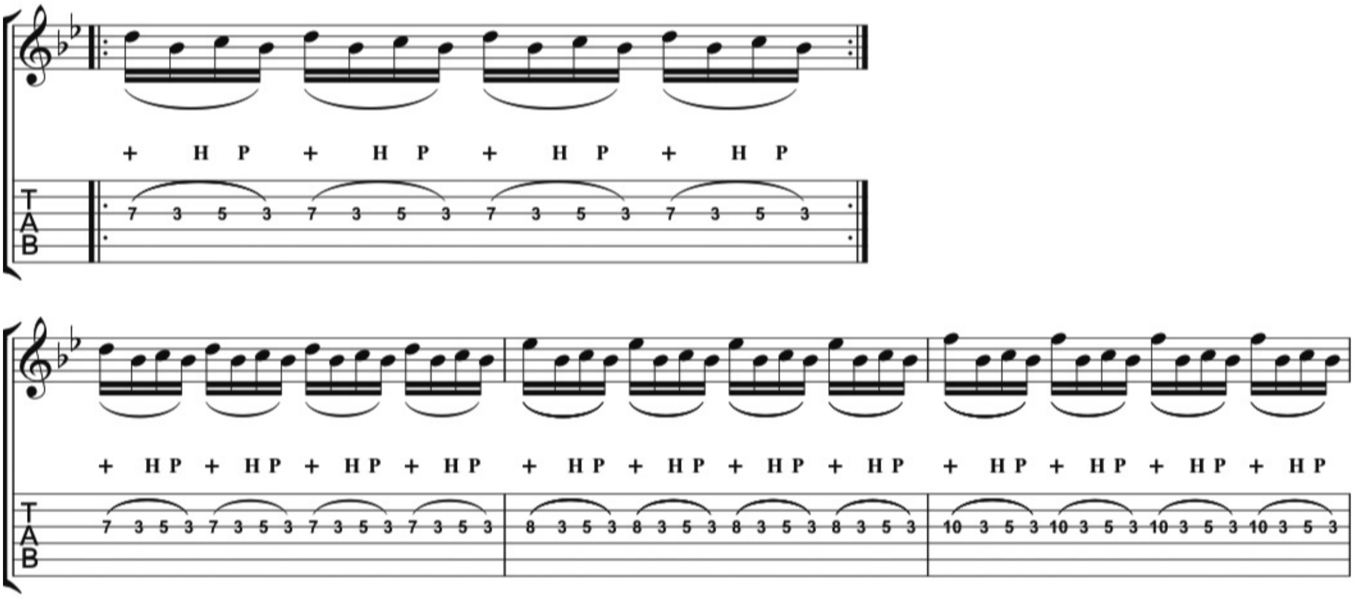
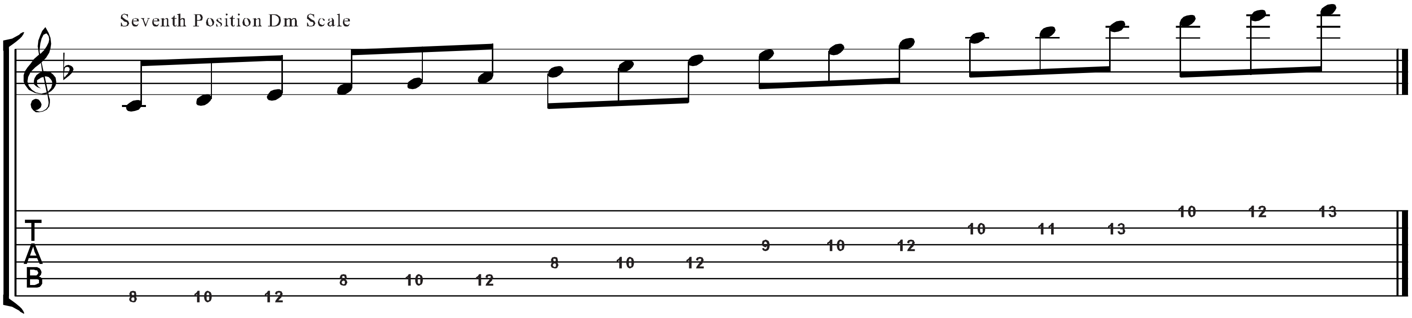
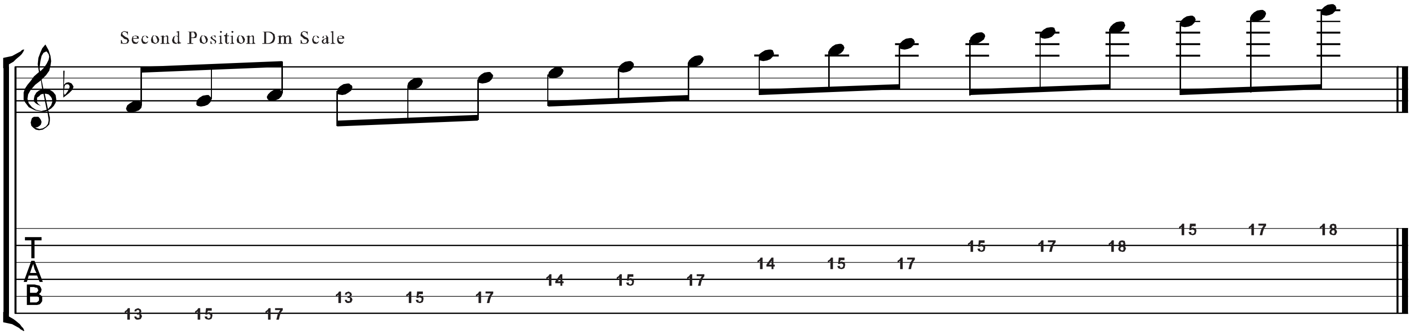


PHOTO CREDIT

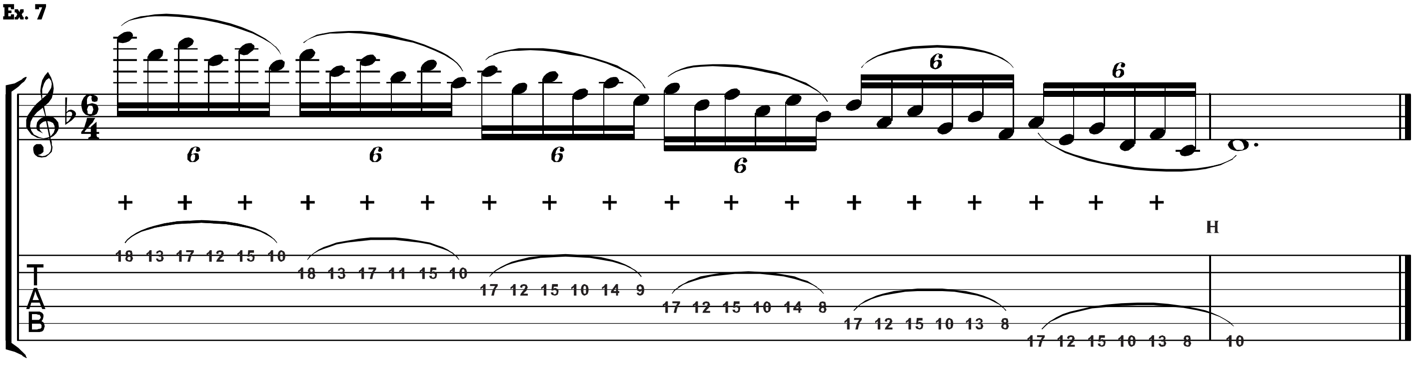
Ex. 5



Ex. 6



Ex. 7



INVERSIONS:

THE NEO-CLASSICAL SOUND

By Jimmy Rutkowski

Often as guitar players, all we focus on is scales, modes, and arpeggios. That's fine, but don't we play chords much more often in a jam session or a band setting? Of course we do. So how come there really is never any focus on chords and rhythm playing? Everywhere you look its scales, modes, and arpeggios.

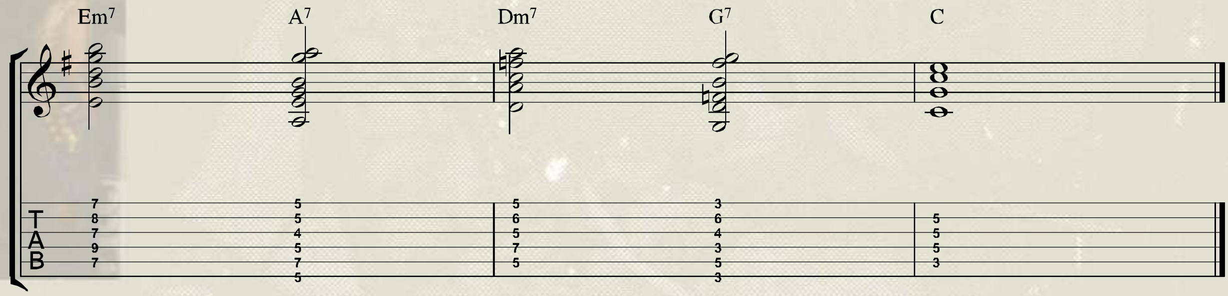
This being the case, I am breaking away

from the typical lesson and I am going to focus on creating a neo-classical sounding progression. I find it funny, so many guitar players play the harmonic minor scale for a classical lead sound but never really dive into the mechanics of creating a progression for it. Of course, change a V chord to a V7 in a minor key and you have the stereotypical application. But virtuoso musicians go far beyond that to really create an interesting harmonic situation.

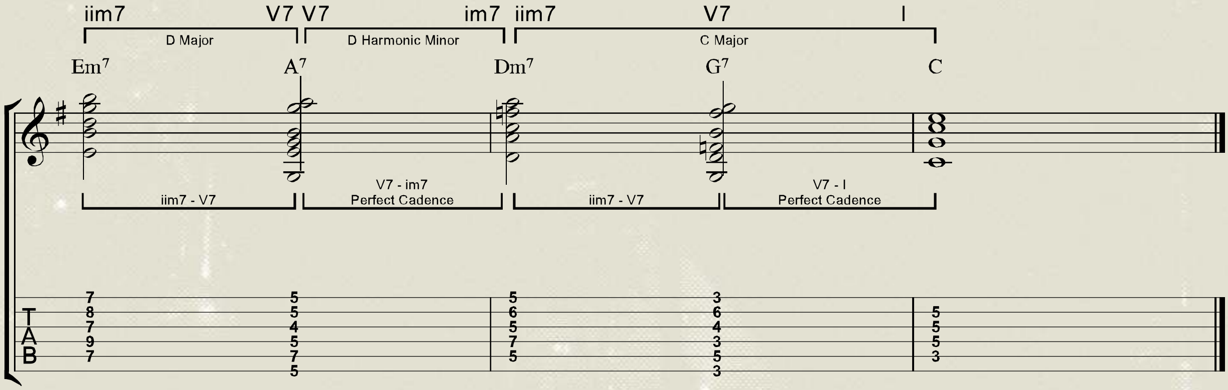
If you have spent anytime looking around it seems pretty difficult to find a classical progression guide. Why is that? Well, because the progressions are really nothing more than what you are already playing. That's right, you can take a typical IIm-V progression that you have heard and played a million times and convert it harmonically into a really hip classical-sounding progression. The difference is *how* you are playing it. And that is exactly what you are going to learn in this lesson.

Look at the basic chord progression in the key of *C* major in **Ex. 1**. This progression has a very jazzy or poppy tonality and begins on the IIIm7 chord (*Em7*) and moves in the cycle of fourths down to the I chord *C* major (*Em7-A7-Dm7-G7-C*). Notice that the VIm chord *Am* has been substituted with an *A7*. This is a very common practice in this type of progression because it makes the change from *Em7* to *A7* sound like a IIm-V in the key of *D* major. Also, the *A7* to *Dm* gives you a *D* harmonic minor characteristic and, lastly, because it creates a series of perfect or full close cadences. A cadence by definition is the sound of resolution at the end of a series of two or more chords. [See **Ex. 2**.]

Ex. 1



Ex. 2



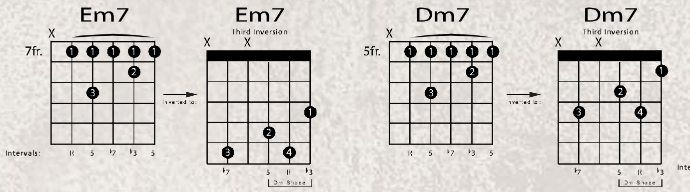
Let's get down to brass tacks. We have to take this jazzy-sounding progression and change it into a classical progression that would make even Yngwie proud. To do this, we create inversions of our chords. We first make our two minor 7 chords (*Em7* and *Dm7*) into third inversion chords (7th degree in the bass) in **Ex. 3**. Notice the upper notes form a chord formation much like a basic open *Dm* chord and the 7ths are in the bass below that.

Now take the dominant 7th chords and invert them into first inversion voicings (3rd degree in the bass) in **Ex. 4**. If you look at these two chord voicings you will notice that they resemble a basic open *G7* chord very closely, only the sixth string is omitted. And as you know, an open *G7* and an open *G* major chord only have one note difference; the *G7* has an *F* in it (*G*, *B*, *D*, *F*) whereas the *G* major has only the three notes *G*, *B*, and *D* [**Ex. 5**]. I am making a point of this because I am actually going to make the 7ths in the two dominant chord embellishments [**Ex. 6**]. The 7ths give you a nice anticipation note to the next chord in the progression. You will hear that when the progression comes together in the end.

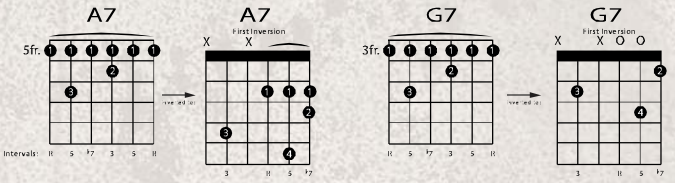
Lastly, I am going to make the *C* major chord a basic open chord. The reason for this is as mentioned previously about the anticipation notes. Essentially, the end result will be a moving voice line on the first string and the open high-*E* string will complete the melodic line in the upper register.

Okay, so now we have the chords all inverted. Let's put them together in **Ex. 7**. Omit the fourth string throughout to make

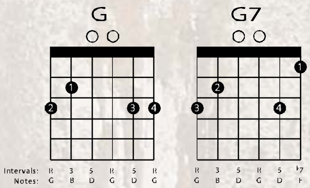
Ex. 3



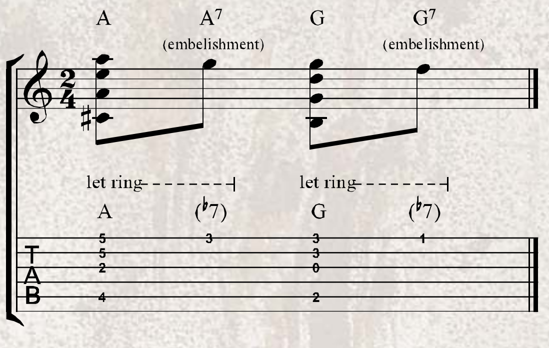
Ex. 4



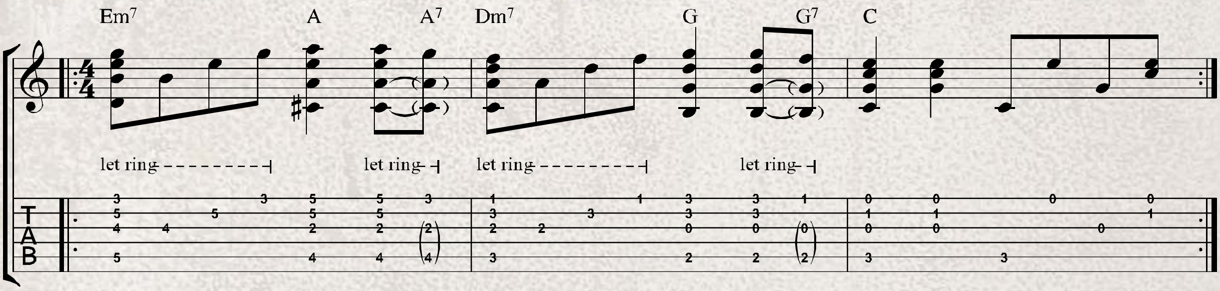
Ex. 5



Ex. 6



Ex. 7

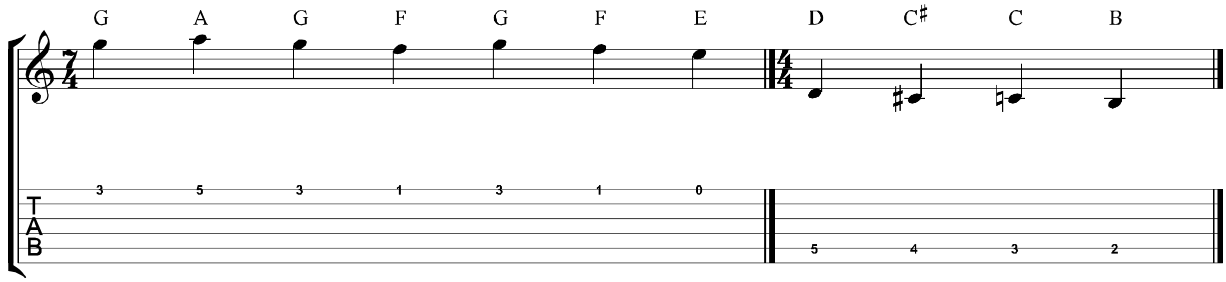


the higher register and lower register stand out and hear how this whole progression sounds. Notice the anticipations working to create a melodic line on the first string? The line you hear is *G, A, G, F, G, F, E* [**Ex. 8**]. Also a very interesting harmonic movement is the bass line in **Ex. 9**, which moves down chromatically in half-steps [*D, C#, C, B*]. The highest register and the lower register are both performing a harmonic function giving this progression the classical flavor that shredders have been drooling over since the '80s.

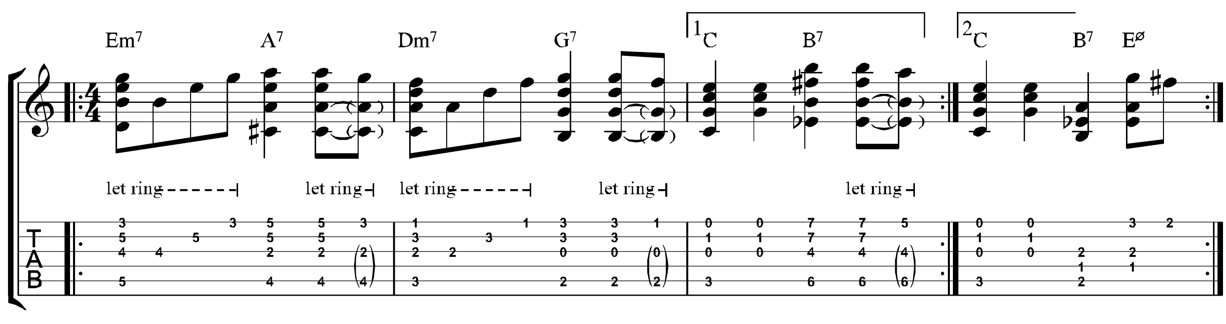
You could just play it as a repeated pattern, but for variety, **Ex. 10** is two optional ideas you can use to create a loop for the progression. The first is placing a *B7* at the end to create a nice cadence into the *Em7* and the second idea is using a *B7* into a Ebdim chord that inevitably resolves into the *Em7* chord. It's cool because the *Em7* is in its fourth inversion so instead of resolving the diminished chord up a half-step into the *Em7*, you are actually walking it down a half step.

If you want to take this one step further, record this progression with some drums, add a bass line following the changes, a distorted guitar playing octaves of the bass notes of the chords, and, if possible, a keyboard part. This arrangement will now bring this to the contemporary neo-classical sound that we all know and love.

Ex. 8



Ex. 9



FREE! iPod-Ready videos for this lesson at guitarplayer.com/ultimatemetal3

KIKO LOUREIRO

Angra and Solo Artist
HYBRID PICKING TECHNIQUES

By Jimmy Rutkowski

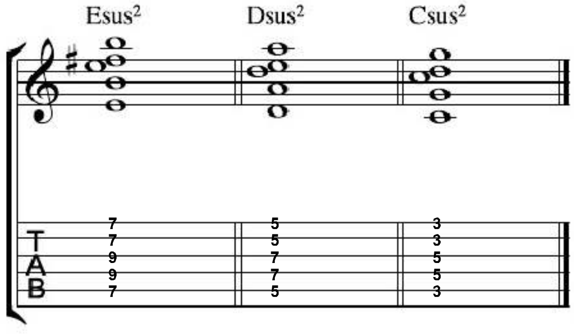
In this lesson I'm going to dive into the hybrid picking lesson from Kiko Loureiro's upcoming Rock House *Extreme Techniques* program. Kiko is the Brazilian guitar monster with no shortage of chops for any style of playing. Although he is internationally acclaimed, Kiko is just beginning to gain popularity stateside. If you have not had the pleasure of hearing Kiko play, be sure to check out the recordings he has done both as a solo artist and with his band Angra.

So let's get to it. To begin, hybrid picking is a tried and true technique that has been around for an extremely long time. It is used by guitarists like Eric Johnson, James Burton, and Zakk Wylde, to name a few. The technique involves playing notes with a pick and one or more fingers, alternately or simultaneously, of your picking hand. Hybrid picking allows you to perform music with wide leaps between strings much more easily, as well as playing tunes that would normally require you to use a fingerpicking style. This technique is something you find a lot in country and bluegrass guitar playing, but there are numerous rock and metal guitarists like Steve Morse, Buckethead, Ritchie Kotzen, and Mark Tremonti who make use of this technique and get sounds from their instrument that they would not be able to otherwise. Don't overlook this technique because of its origin. It's a technique that will open doorways in your playing.

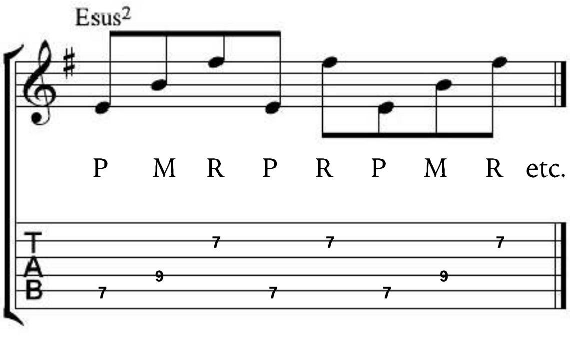
Kiko gives two demonstrations of this technique. The first one is in the key of *Em* and is performed with a distorted tone. Kiko uses the three chords: *Esus2*, *Dsus2* and *Csus2* for **Ex. 1**. The right-hand picking pattern for this example is pick (P), middle finger (M), ring finger (R), pick, ring, pick, middle, ring, giving you a total of eight notes. Let's look at this picking pattern applied to the *Esus2* chord in **Ex. 2**. Now play through the entire progression in **Ex. 3**, which is going to be *Esus2*, *Dsus2*, *Esus2*, *Csus2*, *Dsus2*, *Esus2*.

Now, onto the second demonstration. This time Kiko turns off the distortion and shows the true hidden value of the hybrid picking technique. This piece is not for the faint of heart. The progression is rooted in the key of *E* harmonic minor and has a

Ex. 1



Ex. 2



classical vibe to it due to the diminished and major chord substitutions during the second half of the piece. To lessen the challenge of playing this piece, learn the tune in three steps. First, learn the 18 chord voicings in **Ex.4**. Notice in the first section of **Ex.5**, Kiko switches mostly from a root position voicing to a second inversion voicing for each chord. Next, connect the chords together in the same manner as the progression. For this you will pick the bass notes while simultaneously plucking the higher two notes to sound the complete triad in **Ex. 6**.

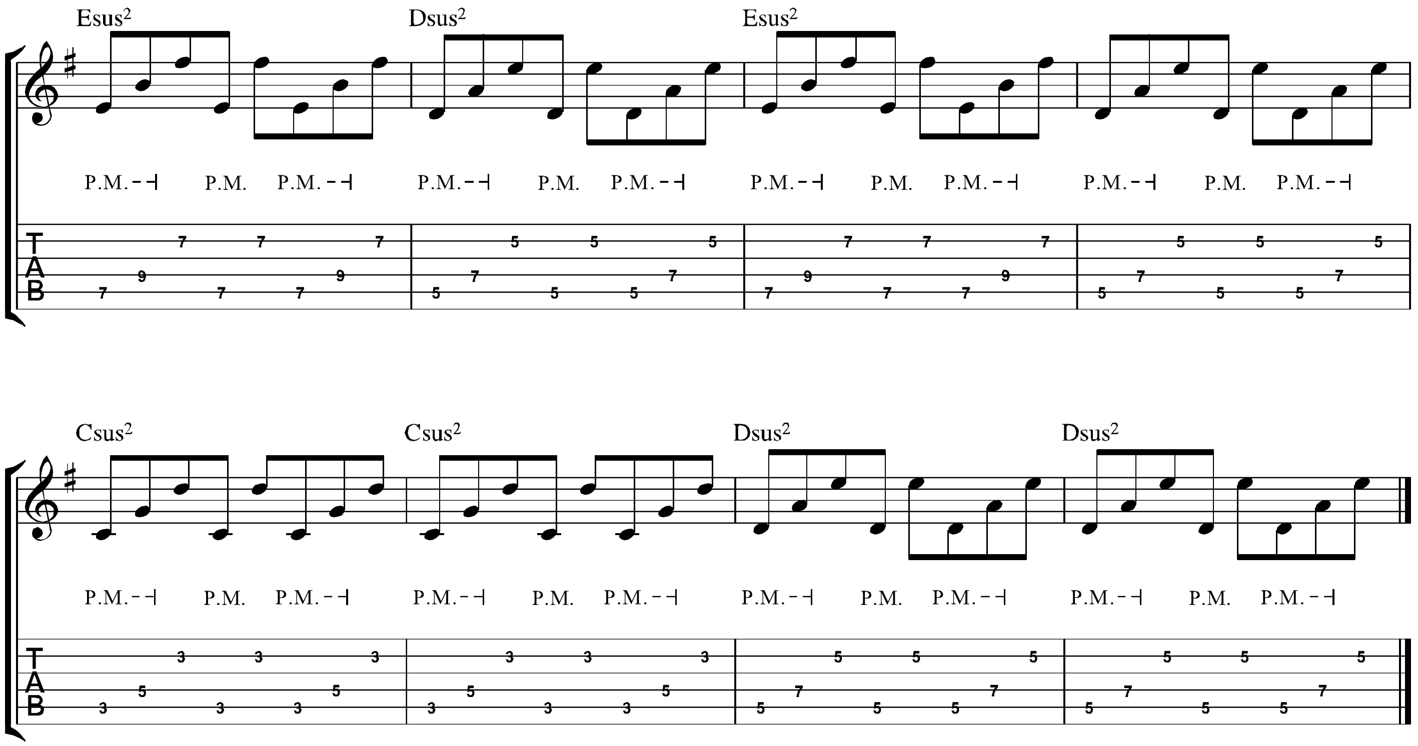
Okay, so two thirds of the grunt work is done. Let's finish this lesson up and put this together. Watch the right-hand fingering above the tab lines. The first half uses the same right-hand pattern as in demonstration 1, the second half uses this picking pattern I, P, M, I. To reiterate: P = pick, M = middle finger and R = ring finger. Here it is in all of its glory in **Ex. 7**.

Now that you have the basics of hybrid picking under your fingers, take this technique and apply it to as many chord progressions as you can. Remember; go slow, be creative and most of all…have fun!

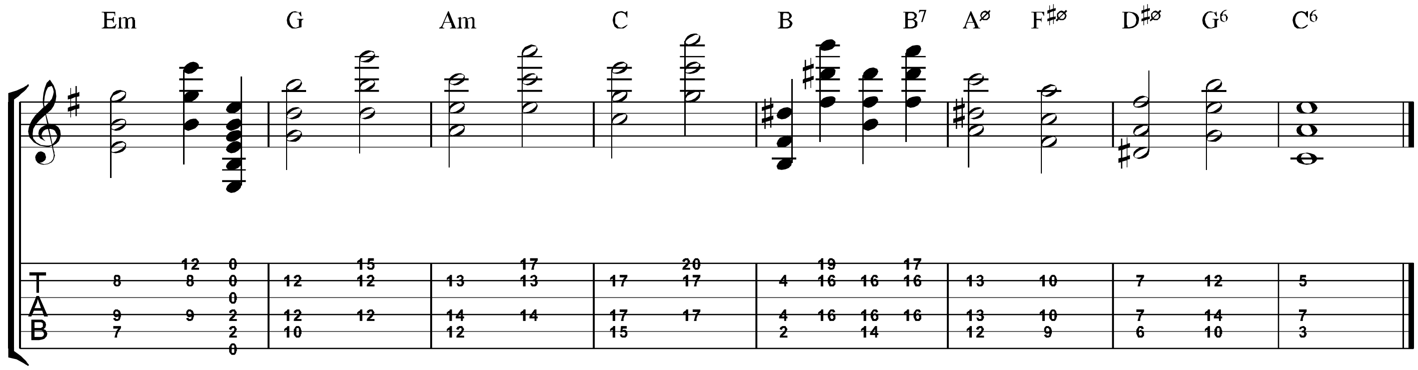
This lesson comes from Kiko's full length Rock House Method program due to release in Winter 2010. You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out all Kiko's complete Rock House programs at rockhousemethod.com.

KIKO LOUREIRO

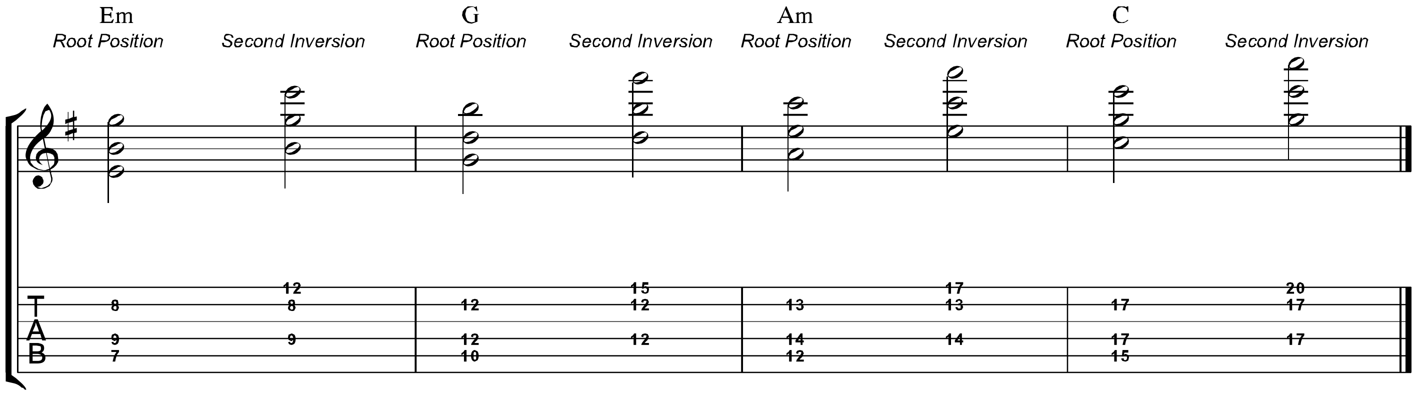
Ex. 3



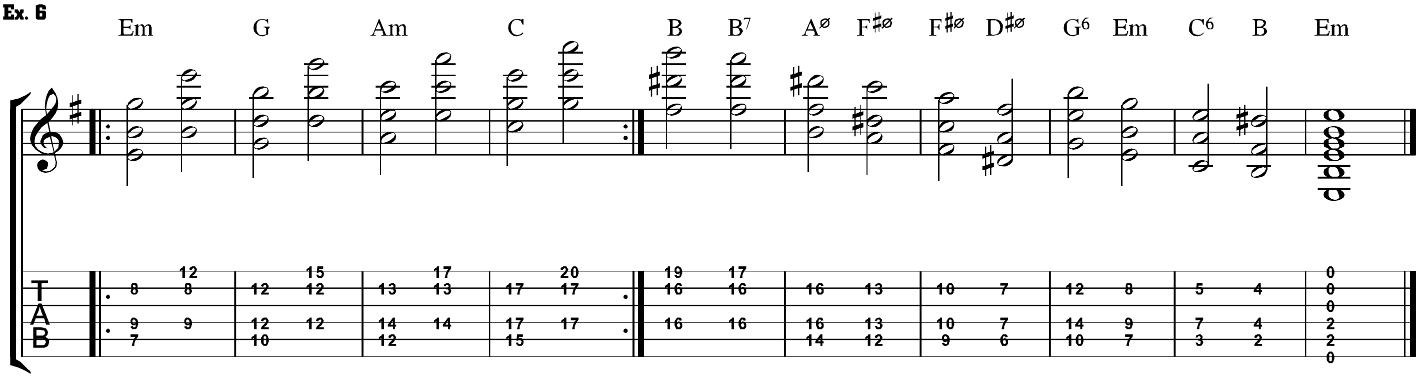
Ex. 4



Ex. 5

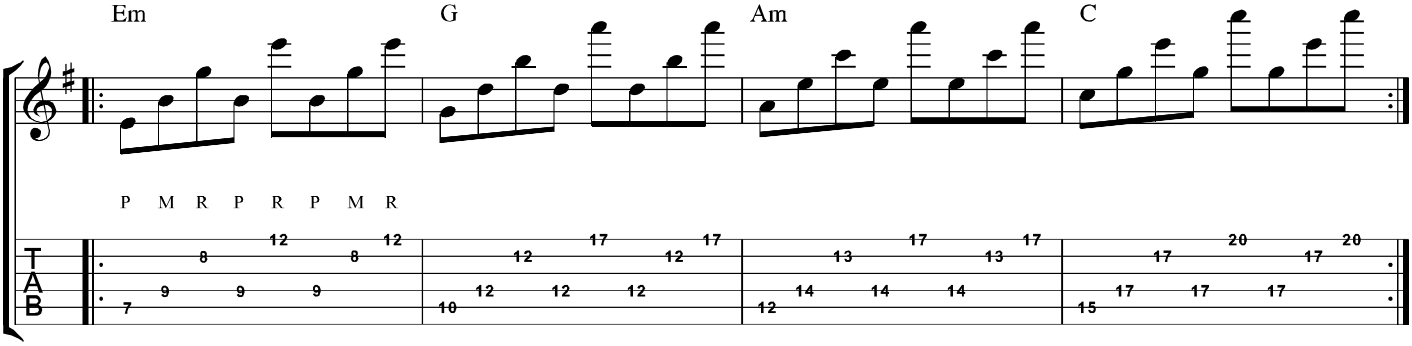


Ex. 6

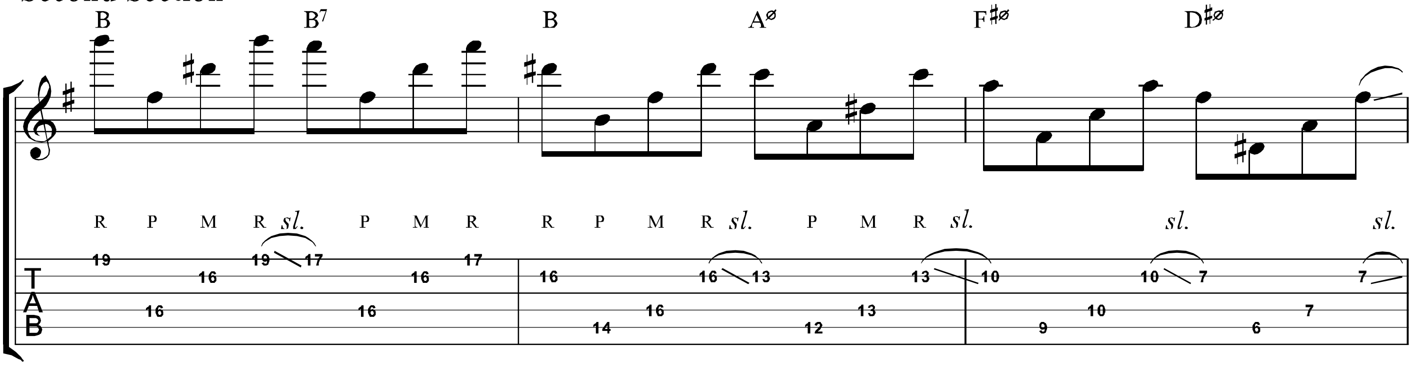


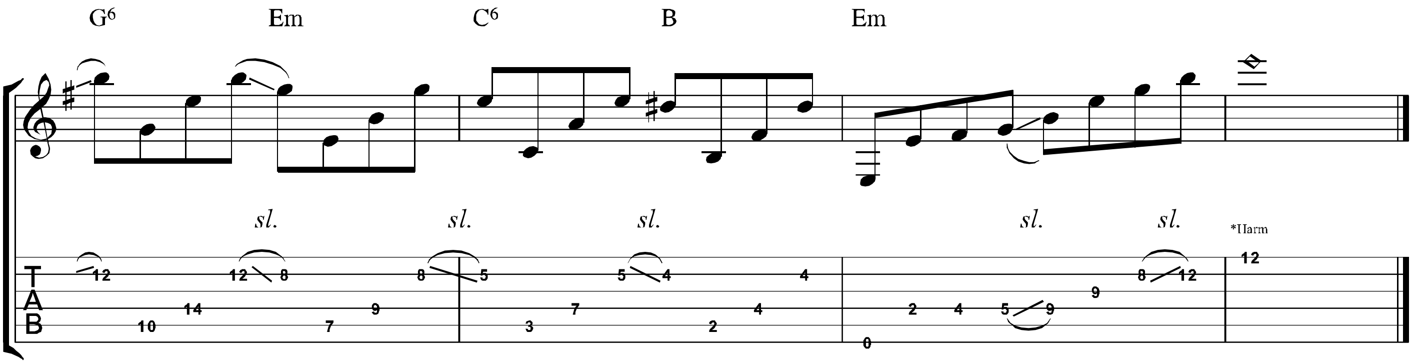
Ex. 7

First Section



Second Section





TEN QUESTIONS

HERMAN LI of Dragonforce

What was your first instrument?

Guitar.

Describe your first guitar and how old you were when you got it.

For my 16th birthday, my parents bought me a Squier Strat. It was a pretty bad guitar but it got me started. After one year I sold it to get an Ibanez guitar and I was really happy with it.

What was the first song you learned to play on guitar?

"Pony" by Nirvana.

If you could be magically thrown back in time and become a member of a '70s or '80s metal band, who would it be?

Honestly I really can't think of what other band I can play in from that era. It would have to be something melodic but pretty heavy at the same time.

Given the chance, which current guitar player would you most want to collaborate with and why?

I think it would be fun to do something with Zoltan from Five Finger Death Punch. I like his attitude and also we are martial arts brothers! It would be fun to do something with Gus G. We toured together a few years ago but never got around to recording something together.

Aside from metal, what other genre of music lurks inside your closet as the one you love to play and why?

I really enjoy to listening to instrumental guitar albums. Lately, I've been listening and jamming along to albums by Marty Friedman, Brett Garsed, and Eric Johnson.

If you had to learn to play a new instrument, which one would it be and why?

I guess the piano since you can also play with all kinds of sounds on the keyboard.

Other than your guitar, name one piece of gear they would have to pry from your hands?

At every show, fans always ask me to give them my Hot Hand wireless ring. It is like an expression pedal but in the form of an electronic ring. It has a blue LED when it is on and I can do anything from wah wah to pitch control to volume control with it. It also comes in the form of a MIDI expression unit, which lets me control all types of effects from my rig.

What advice can you give to players who are trying to develop their own sound and style?

At some point they have to learn to teach themselves. I believe any masters of their art must have taught themselves in order to develop their unique sound. Since we never stop learning new things, we can't have a teacher forever.

Playing music and being in a band can at times be difficult. What motivates you to keep challenging yourself?

I always seek to improve myself in as many aspects of music as possible. This keeps it challenging at all times, and each time I learn something new it keeps me motivated to continue. I like to expand my knowledge in as many areas as possible from guitar playing, performance, and songwriting to understanding how a guitar is built to give you your tone. Then there are also the recording and live-sound-production areas, which I think are important to have some knowledge about. Music is usually heard in a recorded format or in the form of a live show. Understanding how those things work will let you control how your music come across in as much detail as possible.

your tone palette.

D'Addario & Company, Inc. | Farmingdale, NY 11735 USA D'Addario and XL are registered trademarks of D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2009. All rights reserved.

HANDS OF STEEL

GREAT PRACTICE HABITS

By John McCarthy

To ensure constant progress and high motivation you have to develop practice habits that will keep you interested and challenged. I'm going to help you design your own personal practice regimen and give you tips that will help you attain your goals as a guitarist.

THE PRACTICE ROUTINE

There is a difference between practicing guitar and playing guitar. You play things that you learned and perfected; you practice things you don't know or have trouble doing. It's very easy to fall into a routine of playing things that you've perfected because they sound better. I remember when I was first learning to sweep arpeggios, I would go over and over an *A*-major sweep pattern for hours on end, I drove everyone in my house crazy (my sisters used to throw shoes at me and scream, "Stop!"). My point is, if you heard me practicing this technique you would probably think I was a beginner even though I had been playing for years, but with some intense practice I was sweeping everything except the kitchen floor! If you define your weakness and make it a strength you will become a better player.

By combining a series of exercises you can create a daily practice routine. This type of structured practice will help you develop all aspects of your playing. Here are some good choices to include in your routine:

TECHNIQUE EXERCISES FOR THE FRET HAND

Many hammer-on and pull-off exercises work well to develop your fretting hand. These are usually repetitive exercises that build speed gradually. Practice these with a metronome.

TECHNIQUE EXERCISES FOR THE PICKING HAND

Multiple-string repetitive exercises and string-skipping techniques are great choices. I also like to include speed picking exercises. Gradually increase the speed and practice with a metronome.

SCALES AND PATTERNS: COORDINATING BOTH HANDS

Scale patterns in different sequences are great choices to challenge the coordination of your hands. Eighth-note, sixteenth-note, and triplet patterns are

my favorites. Using the metronome will help you gauge your progress.

PERFORMANCE PIECES

Pick a song that you want to learn. It's a good idea to have it on CD. Get the sheet music or tab and start picking it apart…literally!

CREATING LEADS OVER PROGRESSIONS (BACKING TRACKS)

Get creative and jam some melodies and leads. There are two ways to do this, use jam backing tracks that have full progressions or pick your favorite CD and jam along. To do the latter you need to know the key of the song so you can play in key. Mimic the vocal melodies with your guitar. This will help you play melodically.

CLASSICAL PIECES

Single-string classical pieces such as Mozart Sonata #11 or #16 are great. They are very challenging and sound cool blasted on 10 with distortion.

DETERMINE YOUR GOAL

- Decide how you are going to achieve your goal
- Define all obstacles
- Determine how to eliminate your obstacles

You should have many short term goals (one day to six months) to feel good about yourself each time one is attained, as well as long term goals (six months to five years). It is important to make your short term goals help you attain your long term goals. For example, if you have a long term goal "I want to learn to improvise free-form jazz," then a short term goal can be "learning all seven modes of the major scale."

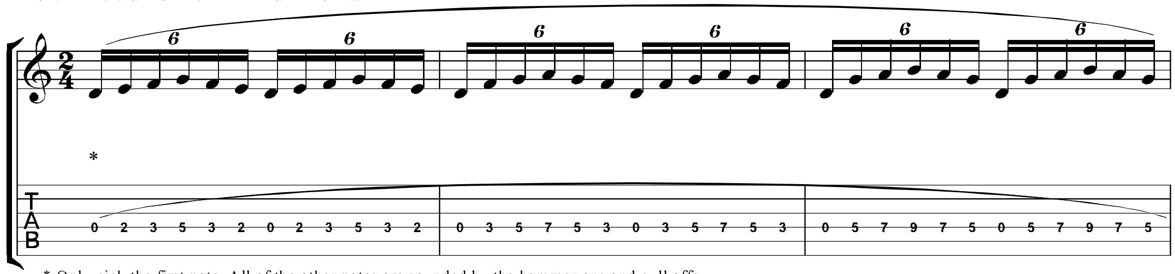
Great practice habits will result in better overall playing and take you to the next level.

Now what are you waiting for? Go practice!

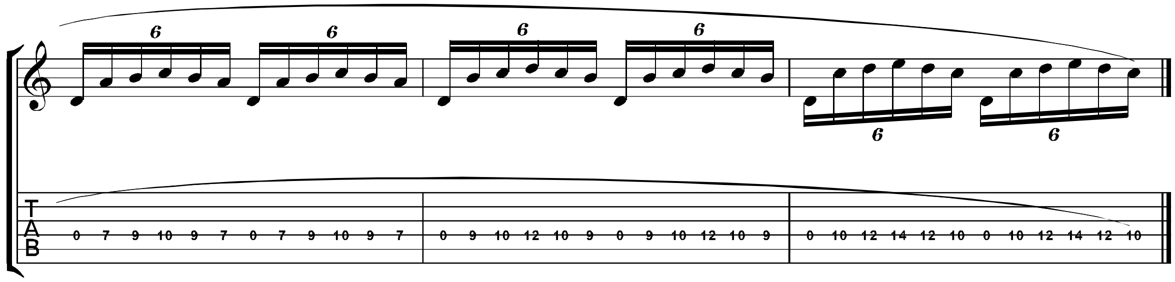
Below we see a couple of exercises taken from my Rock House *Hands of Steel* program. Practice this every day for a few weeks and you will start to see results. Use this as a starting point then begin to create your own personal routine.

You can download the complete video that corresponds with this lesson for free at guitarplayer.com/ultimatemetal3. Check out all John McCarthy's Rock House programs at rockhousemethod.com.

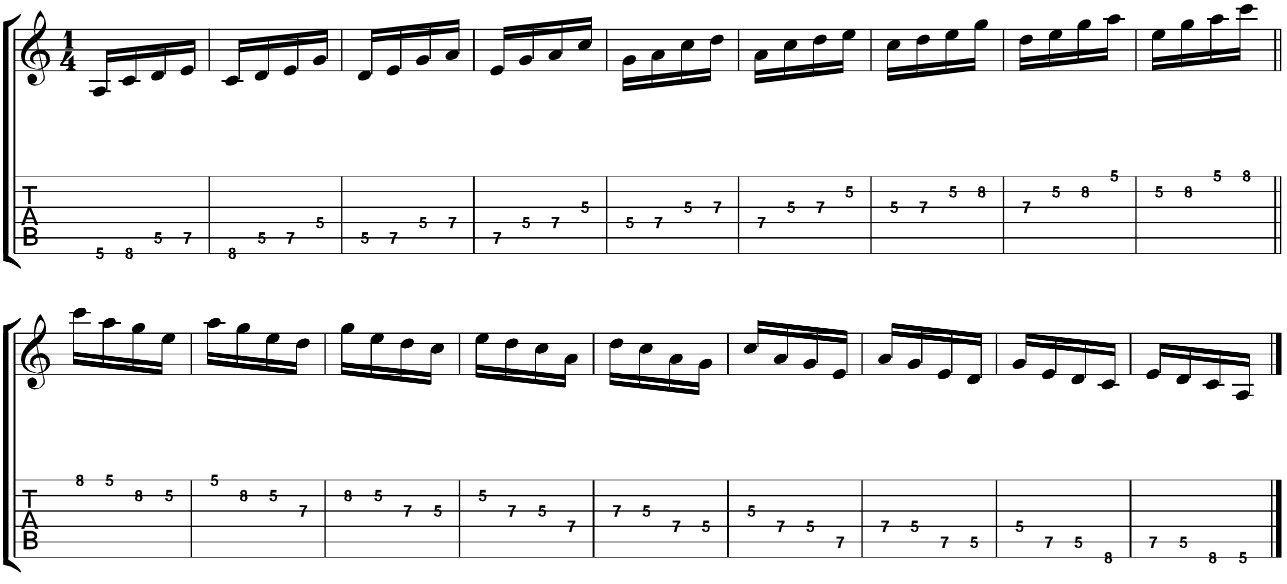
Advanced One Hand Rolls



* Only pick the first note. All of the other notes are sounded by the hammer ons and pull offs.



Minor Pentatonic Pattern



ROUNDUP!

16 DISTORTION PEDALS

Tested by Art Thompson

Distortion pedals occupy an elevated place in the stompbox hierarchy, and it's easy to see why. Many players rely entirely on distortion pedals for solos and heavier rhythm tones, preferring the zingier sound of a pedal hitting an amp over the more natural tones produced by the amp itself. Though "overdrive" and "distortion" are often used interchangeably when describing this class of pedals, they can mean different things in terms of what the pedal is actually doing. In the truest sense, an overdriver (or booster) produces a relatively clean, high-level signal that can be used to literally overdrive (and hence distort) the front end of a guitar amp. Conversely, a true distortion pedal typically features a circuit that is designed to generate soft-clipping distortion, which tends to sound more "tube" like, and often has additional stages to provide a boost in output level.

Most of the pedals in this Roundup offer plenty of output, and some can deliver it even at very low gain/distortion settings. A few also have dedicated clean-boost functions that can provide humongous increases in output level in order to overcome line losses that might occur in complex stage systems. Unless otherwise noted, all of the pedals we tested operate on 9-volt battery power and are equipped with 2.1mm center-negative barrel jacks for use with standard AC adapters (such as the Boss PSA-120T). Test guitars included a PRS McCarty, a Fender Eric Johnson Signature Stratocaster, and a Gibson 1968 Reissue Black Beauty Les Paul. The amplifier lineup included a 1966 Fender Twin Reverb, a 1974 Marshall 50-watt, a THD Flexi 50, and a Mesa/Boogie Lonestar Special.

PHOTO: PAUL HAGGARD

ASS BITE
OVERDRIVE
GAIN
INPUT
OUTPUT
VOLUME
VOLUME
TONE
OVERDRIVE
BOOST
FULL-DRIVE 2
10th Anniversary MOSFET Edition
ON/OFF
by Fulltone Custom Shop
BOOST
TREBLE
INPUT
GAIN
VOLUME
BBE
CRUSHER
TOP BOOST
TREBLE
MID
BASS
DIST
BYPASS
OUTPUT
CARL MARTIN
DISTORTION
DR. DISTORTO
LINE 6
DISTORTION
ZOMBIE
RECTIFIED DISTORTION
ROCKTRON
TECHNOLOGY FOR GUITARISTS

BBE CRUSHER

One of a series of new stompboxes from BBE, the Crusher ($129 retail/$79 street) offers a full complement of EQ controls (Bass, Mid, Treble), has a stout metal enclosure, and comes with its own wall-wart power supply. This pedal has enough distortion range to cover anything from blues to old-school metal, and it responds well to guitar volume changes. The Crusher's expanded passive EQ makes it easy to dial in tones that sound reasonably close to those delivered by an overdriven tube amp, but the pedal doesn't have a great deal of output unless the Gain knob is turned up—which makes it not well suited for clean boosting. The Crusher is great for adding a warm-sounding overdrive option to your amp, and it's a fair deal, too.

BBE Sound Inc., (714) 897-6766; bbesound.com

BOSS MEGA DISTORTION MD-2

Designed primarily for metal players, the MD-2 ($134 retail/$69 street) is equipped to inflict serious damage with its powerful EQ section, a slick Boost control (which acts like a variable supercharger for the Distortion knob), and a Level control that can unleash massive output over a wide range of gain settings. The MD-2 is a surprisingly tractable unit in the sense that it can do everything from fiendishly hot distortion all the way down to bluesy overdrive textures, and its distortion character is remarkably smooth overall. The sonic storm starts brewing once you get your fingers on the concentric Tone/Bottom control, which can be used to add ridiculous low-end mass and hyper top-end sizzle. When used in conjunction with high Distortion and Boost control settings, the net result is acutely evil and sinister tone. If you've found yourself being a little underwhelmed by standard distortion/overdrive pedals, the MD-2 may have exactly what you've been missing.

Boss, (323) 890-3700; bossus.com

CARL MARTIN CRUSH ZONE

New from the Danish effects maker, the Crush Zone ($128 retail/$89 street) is a retro-looking affair that sports a '50s-TV-shaped enclosure and pointer-style Level, Tone, and Distortion knobs. This pedal offers impressive gain, and it can deliver lots of output—even at low Distortion settings. The dynamics are happening (the pedal responds well to guitar-volume changes), and the Tone knob is voiced appropriately for eliciting tough blues, rock, and classic-metal tones. I like how the Crush Zone preserves your guitar sound by not imposing any undue frequency bumps, and though its response can get a little spongy feeling at high-gain settings, all it takes is a little nudge of the Tone knob to maintain good note articulation. The Crush Zone looks and sounds very cool, but its thin aluminum housing and ill-fitting plastic battery hatch don't inspire long-term confidence. This pedal will certainly enhance your home-studio decor, but it could prove vulnerable to the rigors of the road.

Carl Martin Research, Dist. by Gary Castelluccio & Associates, (973) 772-3333; carlmartin.com

COFFIN BLOOD DRIVE

Sporting a coffin-shaped housing and appropriately ghoulish Bleed (tone), Filth (gain), and Inject (level) controls, the Blood Drive ($129 retail/$89 street) is an otherwise no-nonsense distortion pedal that also makes a killer overdriver when you crank the level and put the gain knob on zero. Some grit is always present in the Blood Drive's voice (this pedal is not a *clean* overdriver), and the grind quickly gets intense as you turn it up. Mid settings of the Filth control yield thick distortion tones that sound wicked for lead, yet still clean up well enough for rhythm when you turn down your guitar. With the Filth knob at three o' clock and higher, you begin to notice an enhancement in sustain—as if some compression has suddenly come into play—which allows you to get controllable feedback very easily. Equally cool-sounding with humbucking and single-coil guitars, the Blood Drive is deadly fun, and not *just* for the Halloween crowd.

CUSTOM AUDIO ELECTRONICS/MXR MC-402 BOOST/OVERDRIVE

The result of a partnering between MXR and Custom Audio Electronics founder and effects systems guru Bob Bradshaw, the MC-402 ($219 retail/$139 street) features an Overdrive section with Gain, Tone, and Output controls, and a separately footswitchable Boost section that provides up to 20dB of clean signal. The MC-402's Overdrive side offers plenty of grind for heavier styles, and it can provide more than enough output to pummel an amp—even when the Gain is turned down. The tones stay quite smooth until you get the Tone knob to one o'clock, at which point a little grittiness starts creeping in. The Boost function can be used by itself to lift the level of your guitar's signal without adding distortion, or in tandem with the Overdrive section to mercilessly pummel your amp's front end. With its ability to function as distortion box, a signal-conditioning device, and a magnum-force overdriver, the MC-402 is a unique animal in this arena.

Dunlop Manufacturing, Inc., (707) 745-2722; jimdunlop.com

ELECTRO-HARMONIX METAL MUFF

Armed with powerful active tone controls and a truckload of gain, the Metal Muff ($139 retail/$99 street) is a radical-sounding pedal that will delight metallurgists and anyone else who lives for extreme distortion. Handy detents on the EQ controls make it easy to find their center points, and, from there, you can boost and/or scoop to your heart's content to zero in on just the blistering textures you want. And does it ever get wicked—especially when you activate the Top Boost footswitch, and use the corresponding control to boost a narrow band of high frequencies for extra bite. An upward twist of the Bass control, and some scoopage of the mids, gives you the recipe for certifiable metal madness. In bypass mode, the Metal Muff's Input and Output jacks are linked through buffer circuitry, which, though technically not true bypass, does help to reduce noise and maintain signal strength when driving long lengths of cable.

Electro-Harmonix, (800) 633-5477; ehx.com

FULLTONE FULL-DRIVE 2 MOSFET EDITION

The Full-Drive 2 ($225 retail/$205 street) is an extremely versatile unit that features Overdrive and Boost channels, which can be tweaked to create everything from sparkling clean tones to heavily overdriven sounds. The mini toggle on the left accesses three sub modes for the Overdrive channel: Comp-Cut (bypasses all signal-clipping circuitry for clean boosting), and the more distorted FM (flat mids) and Vintage (asymmetrical clipping) settings. Activating the Boost footswitch puts the Full-Drive 2 into high-gain configuration for sustaining lead tones, and you can further voice the distortion for more low-end emphasis and midrange growl in any mode (except Comp-Cut) by engaging the Mosfet circuitry via the right-hand mini toggle. The range of distortion this pedal offers is breathtaking, and if you've been searching for something that can enhance your *clean* guitar sound as well, here it is. The Full-Drive 2 is easily one of the most sophisticated distortion/overdrive units available.

Fulltone Musical Products Inc., (310) 204-1055; fulltone.com

ILITCH HEAVY METAL

Among the things that make Ilitch Chiliachki's self-named pedals notable are his patent-pending all-analog MAMP technology (which helps preserve more of your guitar's dynamic and sonic signatures) and his Dyna Dist control (which lets you blend pure tube-like overdrive with more harmonically saturated distortion and fuzz elements). With the Drive and Dyna Dist controls set at around 12 o' clock, the Heavy Metal ($250 retail/street price N/A) hovers in classic, early-'80s distortion territory, while remaining relatively transparent and touch sensitive. The lack of a built-in "scooped" voicing might be the only thing preventing the Heavy Metal from being an instant hit with metal players, but the amount of distortion this pedal delivers should satisfy all but the dirtiest desires. Factor in the Heavy Metal's refined tones, excellent note definition, and very natural dynamic response, and you've got a pedal that will appeal to a wider range of tastes than its name would suggest.

LANDMINE LD-1

With its circular steel housing, the LD-1 ($199 retail/$139 street) resembles one of mankind's nastiest inventions. Fortunately, instead of blowing your legs off when you step on the detonator (er, footswitch) you may simply feel some rumbling in the lower extremities—especially if the Low control is cranked up along with a high Level setting. The LD-1 doesn't have a gain knob, which makes it kind of a turn-up-and-go affair, but in trade, it offers *insane* distortion and output, and it's reasonably dynamic to boot. A handy feature of the LD-1 is its Mix output, which features speaker-emulation circuitry for a more balanced sound when feeding a recording or P.A. mixer. This punishing piece of weaponry is more for Pantera worshippers than blues or rock revivalists, so on that cautionary note, plot your coordinates to the nearest guitar armory and see for yourself how heavy the LD-1 sounds and how ruggedly it's made.

Landmine Pedal Company, (905) 227-7941; landminepedals.com

LINE 6 TONECORE DR. DISTORTO

The ToneCore series features a system of interchangeable effects modules (street priced at $29-$79 each) that plug into mono or stereo docking pedals. The Dr. Distorto ($139 retail/$99 street, including mono dock) offers strong, dynamic distortion tones, and can deliver a feisty output signal—even at low Drive settings. What makes this pedal so special, however, is its Feedback section, which enables you to get endlessly sustaining tones that you control via three knobs: Rise (adjusts the time it takes for the circuit to begin sustaining a tone), Fall (adjusts the time it takes for the circuit to stop sustaining a tone), and Blend (adjusts the volume of the sustained tone). There's also a 3-position switch that lets you bypass the feedbacker, or have the sustained pitch be either in unison or an octave above the note you play. A 3-position Gate switch (highly useful for super-chunk metal tones) tops off the Doc's already buff feature set.

Line 6, (818) 575-3600; line6.com

MOOLLON CUSTOM SHOP OD/DS

All of the pedals made by this Korean company stand out big time with their engraved tops, and the pair of mythical warriors etched into the face of the OD/DS ($720 retail/$638 street) hark to the duet of powerful circuits housed within. The two sections are controlled by separate sets of controls: Volume, Distortion, and Tone for the Distortion side; Volume, Drive, and Tone for the overdrive channel. There's a Master footswitch for toggling between the two circuits, and you can also run the Distortion and Overdrive sections in tandem by activating their separate footswitches. The OD/DS actually puts *three* sounds at your feet, as it allows you to preset, say, a low-gain crunch sound and a stout lead tone, and then cascade the two for soaring, Santana-style sustain. The output level is strong enough for clean overdriving, and even in its most distorted settings, the OD/DS responds well to guitar volume changes. As with all Moollon pedals, the control labels are somewhat obscured by the engraving. Not an issue with one or two knobs, but it could be with *six*.

Moollon, (822) 351-4201; moollon.com

NADY TD-1 TUBE DISTORTION

The only tube-powered pedal in this group, the TD-1 ($159 retail/$129 street) features a single 12AX7, which is controlled by a Drive control and a 3-position Drive switch. There's also a Level control and a sophisticated EQ section with High, Low, and Presence controls; a 3-position High End switch; and a 3-position Mid Boost switch. The TD-1 is a very dynamic pedal that not only provides a broad spectrum of warm distortion tones, but also offers excellent clean response. The multiple controls invite endless tweaking, and the range of textures this pedal delivers is quite impressive—from mild overdrive to scathing grind at high Drive settings. The TD-1 isn't for clean overdriving and also doesn't do "scooped" metal tones, but, short of those things, it's the epitome of distortion flexibility. Don't leave home without the included AC/AC power supply, however, as it can't be easily substituted, and battery power is not an option with this unit.

Nady Audio, (510) 652-2411; nady.com

Goodsell AMPLIFIERS
www.goodsellamps.com
Hey, Hey, Mama.
Goodsell

MI MUSICIANS INSTITUTE TM
EDUCATION THAT ROCKS!
Your Music Career Starts Here
Guitar Institute of Technology at MI
"All I ever wanted was to
live in LA and go to GIT."
John 5
www.mi.edu
Call 1.800.255.7529
to join our next open house and experience
MI's world-renowned hands-on education for yourself.

TALOS ASS BITE

Sporting Ass (bass) and Bite (treble) controls and a sturdy die-cast metal enclosure (albeit one lacking a convenient battery hatch), the Ass Bite ($230 retail/street price N/A) is a tough-sounding unit that, courtesy of a dual-battery 18-volt supply, offers a huge output (even at low Gain settings), and more than enough clear-sounding distortion for hard rock and metal. The tones are dynamically responsive, and this pedal is remarkably quiet. There's a shimmer and transparency in the distortion that makes this pedal a real blast with humbuckers, and while it also sounds great with single-coils, players in search of super buttery tones may find themselves putting the Bite knob on zero, and still wishing for a touch more top-end roll-off. The Ass Bite also looks very cool with its two-tone paint and stippled aluminum knobs.

Talos Instruments, (703) 764-7005; talosinstruments.com

ROCKTRON ZOMBIE RECTIFIED DISTORTION

Designed to unleash "monstrously heavy sound," the Zombie ($99 retail/$69 street) aims to psyche the senses by giving you control of the symmetry balance of the distortion waveform. No need to reach for your scientific calculator, though—just grab the Zombie's Stare knob and twist it clockwise to progressively alter the symmetry of the waveform, and, hence, add what sounds like a *gigantic* midrange boost to your tone. With the Stare knob swung fully opposite, the response is more scooped in the mids. The Zombie doesn't even pretend to have a clean sound—this thing rages even with the Scream (gain) knob on zero, and it can get loud enough to wake the dead. Needless to say, the distortion is ridiculous at high Scream settings, and, for maximum impact, you'll also want to jack the Bass control past three 'o clock to better mimic the rumble of a 747 on takeoff.

Rocktron, (269) 968-3351; rocktron.com

UNCLE ERNIE'S OVERDRIVER

Though the builder of this pedal, Tim Wagoner, says he is constantly improving his designs, the Overdriver ($150 retail/street price N/A) sounds darned cool as is. This two-stage device (which is based on the Ibanez TS-9 Tube Screamer) features Bypass and High/Low footswitches, with the latter switch intended to allow you to preset a crunch (or medium distortion lead sound), and then toggle to a brighter high-gain overdrive sound for solos. The Volume, Tone, and Gain controls offer up a wealth of happening overdrive textures, and the pedal's dynamic talents allow it to track guitar volume changes well, and clean up as required for less grinding rhythm work. The Overdriver cops the TS vibe quite well in the Low mode, and it seems to add a bit less midrange color to your sound. A Bright switch that works only in the High mode allows you to tailor the high-gain response very effectively for different guitars, pickups, and amplifiers. If you're a Tube Screamer fan, you'll love the Overdriver.

Z. VEX BOX OF ROCK

The first honest-to-God distortion box to spring from the bench of effects maker Zachary Vex, the Box of Rock ($299 retail/$199 street) melds elements of the Super Hard On overdriver with a new grind circuit to deliver kick-ass distortion tones that are squarely in the old Marshall camp. In fact, this pedal sounded particularly dynamite though a mid-'70s Marshall 50-watt, where it showcased complex grind and excellent dynamic response and touch sensitivity. Activating the Boost footswitch lets you increase the output dramatically, and this function (which includes a Boost control) can also be used independently of the distortion channel for delivering maximum clean output. Needless to say, used in tandem with a high setting on the distortion channel, the output is almost scary. The B of R's only quirks were scratchy sounding Boost and Drive pots (note the "Crackle Okay" labels on these controls), but in all other regards, this long-awaited Vex pedal offers everything needed to handle a wide range of distortion and overdrive applications.

Z. Vex Effects, (952) 285-9545; zvexeffects.com

© 2009 The Epiphone Company, All Rights Reserved Photo: Lisa Fletcher

Prophecy Futura Custom FX • Super Fast SpeedTaper™ Neck • Straplocks • EMG 81-85 USA Pickups • 24-Fret Ebony Fingerboard • Lifetime Warranty **Masterbilt EF-500RA** • Solid Rosewood Back & Sides • Solid Sitka Spruce Top • Hand-fitted Abalone Binding • Vintage Warmth & Clarity • Limited Lifetime Warranty **Call 1.800.444.2766 or visit us at www.epiphone.com**